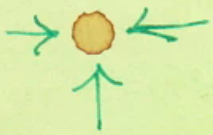

The Muppet Movie

written by

Jerry Juhl & Jack Burns

THE MUPPET MOVIE

by

Jerry Juhl and Jack Burns

To Danny Horn — who is the kind of fan that makes us feel humble & grateful.

From one of the guys who wrote this script — & the one who spilled coffee on it's cover. I apologize. Well — I apologize for the coffee. Jack can apologize for the script!

Best wishes

June 12, 1978

Jerry Juhl

ITC FILMS, INC.
"The Muppet Movie"
4024 Radford
Studio City, CA 91604

INTRODUCTORY NOTE

All the roles in this film are played by human beings with the exception of the core family of Muppets we know from the television series and a few Muppet characters that appear quickly as visual jokes (e.g. The "Road Hog" Kermit encounters on his bicycle).

Although a bear driving a car and a frog trying to order a drink in a bar are not ordinary sights in our world, they are in this film. None of the human beings in The Muppet Movie are ever the least bit surprised to find themselves talking to frogs and dogs and pigs and chickens.

THE MUPPET MOVIE

FADE IN:

1 THE GLOBE OF THE WORLD

fills the screen. As it turns, the CAMERA WIDENS to reveal the Globe balanced on the finger of a life-sized statue of a 1930's movie director. This is part of the Art Deco logo of WORLD FILM INDUSTRIES, which decorates the main gate of a bustling movie studio, now seen in the b.g.

As the SHOT CONTINUES WIDENING, a uniformed GUARD comes out of his gate house. CAMERA PANS to show a huge chauffeur driven 1925 Rolls Royce Phaeton, which glides to a stop in front of the gate house.

The Guard picks up a clipboard and approaches the car.

2 GUARD'S P.O.V.

The black glass window of the passenger compartment glides down revealing STATLER and WALDORF, the two old codgers from The Muppet Show.

STATLER
I'm Statler.

WALDORF
I'm Waldorf.

3 GUARD

GUARD
(checking clip-board)
Yes, gentlemen. The Muppet Movie is showing in the executive screening room. Straight ahead and across from Stage Three.

WALDORF
You call this a film? I know detergents that leave a better film than this.

Statler glares at him.

WALDORF
(continuing)
Just warming up.

(CONTINUED)

4 CONTINUED:

The Roadster drives off and is replaced by a new pink Rolls Royce Corniche, driven by a Uniformed Chauffeur with a shaved head. In the back seat, nearly buried in a cloud of white fur pillows, is MISS PIGGY, a vision in mauve satin.

MISS PIGGY
Don't you dare not know my name, you handsome brute.

GUARD
Good afternoon, Miss Piggy. I believe the others are already in the screening room.

MISS PIGGY
Yes, I always have to be last so they can wait for me. Oh, the sacrifices of stardom!

She drives off.

The Guard consults clipboard and starts to walk into guard house. He spots something and stops.

5 GUARD'S P.O.V.

KERMIT pedals in on his bicycle. In the basket is his nephew, ROBIN.

KERMIT
Hi, Charlie. Sorry I'm late.

GUARD
Hiya, Kermit. Who's your friend?

ROBIN
I'm Robin. Kermit's nephew.

GUARD
(to Robin)
Well, good to meet you, Mr. Frog.

Kermit pedals off.

ROBIN
(his voice fading)
Mr.!! He called me Mr. Frog. Boy this rich and famous business is terrific.

6 INT. SCREENING ROOM

It is a plush, elegant screening room, typical of Hollywood film studios. There is a raised dais at the back with a desk in front of the seats where VIP's sit. As the Muppet Cast members chat among themselves, there is an air of hushed excitement and nervousness. Amid the general babble we HEAR:

MISS PIGGY
(with a flick of the wrist)
Pardon my boa!

FLOYD
I'll bet the car-painting number looks good.

FOZZIE
Oh, I'm so nervous. I hope I like me.

SCOOTER
Whaddya mean we can't buy popcorn?

SAM
Is this film G rated? Otherwise, I'm leaving.

ROWLF
I wonder if they cut out some of those chase scenes...

STATLER
So far I like the movie.

WALDORF
You haven't seen it.

STATLER
That's what I like about it.

Kermit and Robin enter the room.

KERMIT
Hi, everyone! Welcome to the very first screening of The Muppet Movie. Now listen, everyone, before we begin I want to thank you all for your work and tell you how much I appreciate...

MISS PIGGY
Speeches aren't necessary, Kermie. Roll film!

KERMIT
Well, before we roll film...

Animal appears next to Kermit, very threatening.

ANIMAL
Roll film, roll film!

Kermit instantly hits the button on the intercom.

(CONTINUED)

6 CONTINUED:

KERMIT
Roll film!

Animal exits FRAME.

The houselights slowly start to fade. Kermit sits down next to Robin.

7 INT. SCREENING ROOM - MUPPET'S P.O.V.

Up on the screen comes the Art Deco Logo of WORLD FILM INDUSTRIES. That FADES into an image of The Universe.

In this MAIN TITLE SEQUENCE we see the endless reaches of outer space. Very gradually, in what appears to be one continuous shot, we move in to one particular galaxy, towards one particular star with its solar system, toward the third planet in that system, seeing eventually that it is the planet Earth with its moon.

MUSIC: OPENING THEME.

The music is an incredibly pretentious orchestral theme, which gradually evolves, as we MOVE CLOSER AND CLOSER into a simpler, lovelier tune.

CAMERA CONTINUES TO MOVE in on Western Hemisphere of the Earth, zeroing in on the southern United States, and eventually into a high HELICOPTER SHOT over a swamp in the deep south. LIVE ACTION, although the blend between animation and live will not be noticeable.

A single BANJO begins to emerge from the orchestration.

As the CREDITS come to an end, we MOVE IN LOW over an open glade in the dense swamp. We SEE a small green figure seated on a partially submerged log. It is KERMIT playing a banjo. The CAMERA CONTINUES TO MOVE CLOSER.

8 EXT. SWAMP - DAY - AT GROUND-LEVEL MOVING IN CLOSE ON KERMIT

The music is very simple indeed, and now Kermit bursts into song. It is a lovely little tune about how content he is with his lot in life.

The final chord of the song has just rung off when we HEAR blood-curdling screams for help coming from nearby. Kermit glances up for just a beat, then, unconcerned, concentrates again on his banjo, picking out a quiet little tune. Noodling around with it, he glances up again.

9 KERMIT'S P.O.V.

From a curtain of hanging Mangrove branches comes a small flat-bottomed boat. Rowing like crazy, is a FISHERMAN, the first of our cameo guest stars. He is wearing typical fisherman's gear and a hat studded with flies. Actually, the outfit looks like it was bought at Saks Fifth Avenue sporting department. He also wears dark glasses and a diamond ring you could hold hockey games on. This guy is show biz!

FISHERMAN
(angry)
Hey, didn't you hear me just now?

KERMIT
Of course I heard you.

FISHERMAN
Well what did you think?

KERMIT
I thought you were off key.

FISHERMAN
Off key? That wasn't singing it was screaming.

KERMIT
Who can tell these days?

FISHERMAN
Be serious. I've lost my sense of direction.

KERMIT
Have you thought about Hare Krishna.

FISHERMAN
I mean I'm lost, lost!

KERMIT
One second...

A fly BUZZES past Kermit. He snaps at it.

KERMIT
(continuing)
Darn. I missed. You know that's the first thing to go on a frog. His tongue. The tongue goes and you can't catch flies.

(CONTINUED)

9 CONTINUED:

FISHERMAN
Rough. But I've got to get out of this swamp. I've got a plane to catch.

KERMIT
With that tongue? No way. But seriously, there is a boat dock a little down stream.

FISHERMAN
Terrific! It was getting a little spooky in this place.

KERMIT
Nothing to be afraid of. A few bats, some water moccasins, an occasional alligator.

FISHERMAN
(alarmed)
Alligators?

KERMIT
That's right.

FISHERMAN
Did you say alligators?

KERMIT
(agitated)
Read my lips. Alligators!

FISHERMAN
It's just that we don't have alligators where I come from. See, I winged in from Hollywood.

KERMIT
Hollywood?

FISHERMAN
That's right.

KERMIT
Did you say Hollywood?

FISHERMAN
Read my lips. Hollywood.

KERMIT
Never heard of it. Is it another swamp?

(CONTINUED)

9 CONTINUED (2):

FISHERMAN
Actually it's more like a jungle. See, I'm an agent. As a matter of fact, I used to represent a frog like you. He could have been a superstar.

KERMIT
What happened to him?

FISHERMAN
He croaked.

He breaks up at his own joke.

KERMIT
(to CAMERA)
Am I going to have to put up with this stuff through the whole movie?

The Fisherman reaches into his pocket and pulls out a copy of Daily Variety.

FISHERMAN
There's an ad in here you should be interested in.

He shuffles through the paper and shows it to Kermit.

10 OVER KERMIT'S SHOULDER

seeing ad in paper.

KERMIT
(reading)
"World Film Industries announces open auditions for frogs wishing to become rich and famous."
(a beat)
Well, thanks anyway, but I'm happy where I am.

FISHERMAN
I'd think about that audition, kid. You got talent. And remember -- rich and famous.

KERMIT
(impressed)
Rich and famous...

10 CONTINUED:

FISHERMAN
If you do come west, look me up. You'll need an agent.

KERMIT
How much do you charge?

FISHERMAN
Only eighty percent.

KERMIT
What?

FISHERMAN
Hey, I'm a big agent. I take a big bite.

KERMIT
So does Arnie Alligator.

Kermit points.

11 ARNIE THE ALLIGATOR (A REAL ALLIGATOR)

closing in fast. Fisherman screams and jumps overboard, wildly trying to scramble to shore and away from Arnie.

KERMIT
Don't worry. Arnie only eats kosher.

FISHERMAN
(singing to alligator)
"When Irish Eyes are Smiling..."

12 EXT. BAIT SHOP - DAY

The shop looks a lot like a news kiosk one sees on the streets of New York, except that it is made with weathered old barn boards. The sign over the window is roughly painted and has been worn by years of rain. It says: "GEORGE AND KERMIT - BAIT". On the counter sit half a dozen plastic buckets, and inside are various scrawled notices about fishing.

Kermit is talking to George, who sits on a stool outside the kiosk (cameo guest star). He is wearing bib overalls. He is smoking his cigar.

(CONTINUED)

12 CONTINUED:

KERMIT
You see, George, the auditions in Hollywood are a whole ten days away. Plenty of time to get there.

GEORGE
Ummm. How do you plan to go?

KERMIT
I've got enough saved for bus fare. All I have to do is ride my bike into Haverville.

GEORGE
Kermit, how long have you known me?

KERMIT
Since... since always, George.

GEORGE
Have I ever led you wrong?

KERMIT
Well...

GEORGE
(quickly)
Except for that time.

KERMIT
Those <u>times</u>.

GEORGE
Okay, so we're all human. But I'm telling you, Kermit, don't leave the swamp. The people out there are animals.

KERMIT
So what's a frog -- mashed potatoes?

GEORGE
I'm serious, Kermit. This is your home. You have friends. A frog belongs here.

KERMIT
But I've got a chance to be rich and famous. I mean, it's hard to just toss that off.
(MORE)

12 CONTINUED (2):

KERMIT (cont'd)
Maybe it's a long shot, but I could be loved by millions someday.

GEORGE
I love you now.

KERMIT
Aww, George, I love you too -- and I love the swamp... but I just have to try. Just once.

GEORGE
(gently)
Yeah, I know. There's only one "once".

KERMIT
I'll miss you, George.

GEORGE
We'll all miss you.
(a beat)
When you get rich and famous, send me some good cigars.

Kermit turns sadly and walks away.

13 EXT. SWAMP - NIGHT

A picturesque, moonlit night. Kermit is walking by the water's edge, carrying a lantern.

As the CAMERA MOVES CLOSER on him, he hums the song we heard him sing earlier; the one that tells of how happy he is in the swamp.

He passes a hollow. In the darkness, two yellow eyes glow. The vague shape of a largish, shaggy thing, quite threatening, looms there.

THING
Hi, Kermit...

KERMIT
(very relaxed)
Oh... Hi Fred.

The shadowy figure grunts and vanishes. Kermit takes a few steps, then stops.

(CONTINUED)

13 CONTINUED:

KERMIT
(continuing)
Oh wait, Fred... I'm leaving tomorrow and...

But Fred is gone.

KERMIT
(continuing)
I never said goodbye.

Kermit turns and looks at the moon on the water.

CAMERA PANS to Kermit and his reflection, mirrored in the water.

KERMIT
(continuing)
Rich and famous, huh?

14 KERMIT'S P.O.V.

HIS REFLECTION
Rich and famous.

15 EXT. COUNTRY ROAD - DAY

It is a brilliant summer morning. Down the road pedals Kermit the Frog on his bicycle, his belongings tied in a tiny bundle in the basket.

16 KERMIT

straining as he pedals up a hill.

17 KERMIT

soaring down the other side, his legs raised, laughing.

18 KERMIT

riding through the countryside. He passes a billboard advertising DOC HOPPER'S FRENCH FRIED FROG LEGS. A MAN is pasting up the billboard. Kermit doesn't notice any of this, but the Man notices him and runs off excitedly.

19 KERMIT

bicycling down road. Suddenly, a large farm truck barrels around the corner, headed right for Kermit. He screams and twists the handlebars, running the bike into a ditch to avoid the truck. The bike is destroyed. He shakes his fist in the air as dust settles around him.

20 KERMIT

KERMIT
Road hog!

21 INT. CAB OF TRUCK

Driver is a MUPPET PIG.

PIG
(to CAMERA)
What's he expect?

22 EXT. SMALL SOUTHERN TOWN - DUSK

It has one main street. Since we have established no exact time period for this movie and are striving for a sense of timelessness, it might be well to have cars parked on the streets, circa late forties or early fifties. If that seems contradictory, at least we should establish a mood that does not represent the present.

23 EXT. GAS STATION - DAY

Kermit trudges into the gas station, tired and unhappy. He carries a little knapsack on a stick over his shoulder.

KERMIT
Hello? Hello, is anyone here?

GIRL (V.O.)
I'm here.

24 A CAR - LOW ANGLE

A pair of legs in blue jeans stick out from under the car. A moment later the person appears, rolling out on a mechanic's dolly. It is a very pretty GAS STATION ATTENDANT (cameo).

ATTENDANT
Hey, wow... it's a frog.

(CONTINUED)

24 CONTINUED:

KERMIT
Well, yes I am. I'm also lost.

ATTENDANT
Have you tried Hare Krishna?

KERMIT
(to CAMERA)
Good grief, it's a running gag.

Attendant gets up and comes to Kermit, wiping her greasy hands.

ATTENDANT
Boy it's always great to see a frog in town.

KERMIT
Really? Well, that's nice, except, I'm bound for Hollywood. I'm auditioning there.

ATTENDANT
Really? You sing? Dance? Tell funny stories?

KERMIT
Actually, I'm auditioning to be rich and famous.

ATTENDANT
Sounds like fun. But boy, I'm sure happy to see a frog here.

KERMIT
Why... why is that exactly?

ATTENDANT
Well, you see... I've always wanted to meet my Prince Charming --

KERMIT
Now wait a second... that's just a myth about frogs and --

She grabs him and kisses him firmly on the cheek. A beat. Nothing happens.

(CONTINUED)

24 CONTINUED (2):

ATTENDANT
Darn. You're the sixth frog I've kissed this month. You guys never turn into Prince Charming.

SFX: STAMPING OF HORSES HOOVES ON CONCRETE

VOICE OVER
Excuse me...

25 HER P.O.V.

A WHITE HORSE on which sits PRINCE CHARMING, complete with white tights, blue tunic, and crown (a cameo).

PRINCE
Hi. Fill'er up.

The Attendant smiles seductively. Kermit does a disgruntled look to CAMERA.

26 EXT. STREET CORNER - DUSK

Kermit enters the shot.

KERMIT
I gotta find some place to get a bite to eat and ask some directions...

Coming up from behind we see a man in an ill-fitting Sheriff's uniform. It is HENRY KISSINGER. (Yes folks, the real Henry Kissinger. We know it's impossible, but we'll get him anyway.)

He speaks in his normal voice, with no attempt to impose a Southern accent.

HENRY
Hey, frog!

Kermit whirls to see him.

KERMIT
Who, me?

HENRY
Y'all carryin' a proper I.D.?

(CONTINUED)

26 CONTINUED:

KERMIT
Wait a minute. Henry...?
Aren't you Henry Kissinger?

HENRY
No, no. I'm Sheriff of this here town and it's my job to make sure y'all behave yourself, y'hear?

KERMIT
You are Henry Kissinger, and there isn't a sheriff in this movie.

HENRY
(crestfallen)
But I always wanted to be...

KERMIT
Sorry, Henry. We just didn't cast you.

HENRY
All my life. I just wanted some little part in a movie.

Henry exits sadly, shaking his head.

27 EXT. EL SLEEZO CAFE - NIGHT

SUPER the word "LATER" across the bottom of the screen. Kermit enters, looking warily at the cafe.

KERMIT
Hmmm... The El Sleezo! Doesn't sound promising, but a frog's gotta eat.

28 THE FRONT DOOR

As Kermit starts for it a MAN (cameo) in a rumpled white suit comes flying through the door and lands on the sidewalk near Kermit.

KERMIT
Err... rough place, huh?

MAN
That is the toughest, meanest, filthiest pest hole on earth!

(CONTINUED)

28 CONTINUED:

KERMIT
Why not complain to the owner?

MAN
I am the owner.

Kermit gulps and watches the Man pick himself up, dust himself off, and walk away. Kermit turns to the title "LATER", which is still there.

KERMIT
Later.

He heads for the door.

29 INT. THE EL SLEEZO - NIGHT

The El Sleezo is slightly out of context with the town we have seen outside. It is really sleazy, with beaded curtains, slowly revolving overhead fans, and subtle aura of a place that might be managed by Sidney Greenstreet. It is filled with people, including some sailors, some spies, some cowboys, some mafia hitmen, some Arabs, some Orientals -- a mixture from all tough-guy bars everywhere.

30 AT THE DOOR

Kermit enters, terrified. In the b.g., above the sidewalk, we can still see the title "LATER" behind Kermit. Now, of course, it is backwards. He gingerly elbows his way through the room, passing a table where a WAITER is handing out platters.

WAITER
Let me see. You had the French fried frog's legs au gratin, right? And over here the frog legs almondine, and two orders of frog's legs stroganoff.

Kermit hurries on, moving to the bar.

At once he recognizes Henry Kissinger, who sits with a drink in his hand talking to the bartender.

HENRY
And then the little frog said I wasn't supposed to be in the movie. I wasn't cast, he said. I just couldn't believe it. I paid for the sheriff suit myself.

(CONTINUED)

30 CONTINUED:

KERMIT
Good grief.

Kermit moves on down the bar. Finds a spot and elbows in. He is standing next to a seductive BRUNETTE WOMAN.

WOMAN
(to Kermit)
Hi, sailor. Buy me a drink?

KERMIT
I'm not a sailor. I'm a frog.

WOMAN
Cut the small talk and buy me a drink.

KERMIT
I don't even know you.

A very tough looking MAN on the other side of Kermit moves nose to nose with him.

TOUGH GUY
Are you making a pass at my girl?

KERMIT
No sir.

WOMAN
He is to. He touched me.

TOUGH GUY
Go wash! You'll get warts!

The woman hurries away.

KERMIT
That's a myth.

TOUGH GUY
Yes. And she's my myth.

KERMIT
No, no. Myth, Myth!

Another WOMAN beside him leans over.

OTHER WOMAN
Yeth?

KERMIT
What the hey....

(CONTINUED)

30 CONTINUED (2):

The Tough Guy clouts Kermit on the top of his skull, squishing his head down into his body.

TOUGH GUY
I'm gonna have your head for this.

KERMIT
Take it... it's no good to me any more.

Tough Guy grabs Kermit and tosses him.

31 MONTAGE

A) Kermit sailing down the long bar like a stein of beer.

B) Tough Guy laughing.

C) Kermit sailing down the bar in the opposite direction, sitting in a stein of beer and emiting a baleful howl.

D) Tough Guy grabbing Kermit and flinging him out of shot.

E) Kermit slamming into an upright piano. He staggers to his feet. A sleeping PIANO PLAYER (cameo) wakes with a start, looks around, and nods off again.

KERMIT
(to CAMERA)
I hope you appreciate that I'm doing all my own stunt work.

F) Kermit being flung up into the air and grabbing onto the blade of a slow moving overhead fan.

G) Tough Guy flipping fan switch from low to high.

H) UNDERCRANK fan spinning at high velocity until Kermit is flung off like a bullet.

I) Sleeping Piano Player. The player piano has a square opening in the front. Kermit flies through the air and lands in the hole.

KERMIT
Well, this looks like a safe spot.

PIANO PLAYER
(waking suddenly)
Show time! Show time at the El Sleezo!

(CONTINUED)

31 CONTINUED:

He plays a fanfare on the piano. Kermit jumps up and down inside as if he's walking on hot coals.

KERMIT
Ooo... eeeee... ouch... hooch...

32 WIDE SHOT

The crowd settles down and takes whatever seats are available.

33 SMALL STAGE

at far end of cafe. Tabs open to REVEAL Fozzie Bear.

FOZZIE
Hiya, Hiya, Hiya! This is your favorite Fozzie Bear! And I'm gonna tell jokes old and rare! Did you hear the one about the cross-eyed lumberjack?

34 CLOSEUP - CROSS-EYED LUMBERJACK

LUMBERJACK
Yeah, I heard it. You bet I heard it!

FOZZIE
Well... then... you know what a lousy joke it is. Moving right along, there was this sailor that was so fat....

35 MED. SHOT - OBESE SAILOR

SAILOR
How fat <u>was</u> he?

He smashes a beer bottle against bar.

36 FOZZIE BEAR

FOZZIE
(beginning to sweat)
He... he was so fat that everyone liked him and there was nothing funny about him at all.

37 KERMIT AND PIANO PLAYER

KERMIT
I think the poor guy's in trouble.

38 FOZZIE BEAR

FOZZIE
Come on, people. Have a heart.

39 STATLER AND WALDORF

They are seated at a table in the rear of the room, looking as they always do.

STATLER
We've got a heart.

WALDORF
What we want is a joke!

FOZZIE
Listen, I'm trying.

WALDORF
I'll say you're trying.

STATLER
You're downright annoying.

40 FOZZIE BEAR

FOZZIE
I got it! I got it! No problem. Did you hear the one about the really dumb midget with long green hair and ears like a donkey?

41 SHOT OF A GREEN-HAIRED, DONKEY-EARED MIDGET

MIDGET
I'm tired of these rotten jokes!

42 FOZZIE BEAR

FOZZIE
This just isn't my night.

43 FOZZIE'S P.O.V. - WIDE SHOT

The patrons begin to "BOO" and shout "Girls, Girls!"

44 KERMIT

KERMIT
This guy needs a friend.
(to Piano Player)
Play a snappy two-step.

45 FOZZIE ON STAGE

Vegetables and other, harder objects start to rain down around him.

MX: THE SNAPPY TWO-STEP.

Kermit leaps onto stage next to Fozzie.

KERMIT
(with bravado)
Hi, there. Sorry I'm late.

FOZZIE
(quietly)
Who are you?

KERMIT
(quietly)
Kermit the Frog.

FOZZIE
(aloud)
It's the late Kermit the Frog!

KERMIT
(quietly)
Dance...

Kermit pushes Fozzie into following in a simple little time step. They are really performing terribly, and the crowd is growing more and more hostile.

46 WINDOW - FRONT OF CAFE

Peering in gleefully is the weasel-faced MAX, who we saw posting the billboard. He rushes off.

47 KERMIT AND FOZZIE

still dancing... badly.

48 THE WINDOW

After a beat, DOC HOPPER, a stout, malevolent figure in a wrinkled white linen suit appears.

CAMERA PANS off window to poster on wall.

The poster says, "We Serve Doc Hopper's French Fried Frog Legs". And the man in the logo is unmistakably the man in the window.

49 DOC HOPPER IN THE WINDOW

Just the faintest beginnings of a smile cross his lips. His face leaves the window.

50 EXT. EL SLEEZO - NIGHT

Doc Hopper is shaking his assistant Max warmly by the hand.

DOC
A meritorious achievement, Max. He is one perfect frog.

While still shaking hands, Doc begins to squeeze hard. Max sinks down, groaning.

DOC
(continuing; sweetly)
You should have found him months ago.

51 INT. EL SLEEZO - NIGHT

Kermit and Fozzie dancing. But now it really isn't working. The crowd has become a lynch mob.

A VOICE
That's it, I've had it.

SECOND VOICE
Fight!

On that cue the entire cafe erupts in a brawl. Interestingly, everyone is hitting everyone else, no one is touching Kermit and Fozzie. They start to weave through the throng.

KERMIT
Head for the door. Listen, I'm on my way to Hollywood. Wanna join me?

(CONTINUED)

51 CONTINUED:

FOZZIE
Duck!

They duck a flying bottle.

FOZZIE
(continuing)
Hollywood? Of course, I'll join... Duck!

They duck as another bottle flies over their heads.

KERMIT
Trouble is I'm walking. Duck!

A chair flies just over their heads.

FOZZIE
No problem, I got a car... Duck!

A MUPPET DUCK flies over their heads.

KERMIT
Turkey!

A TURKEY sails right into Fozzie's arms.

FOZZIE
I don't duck for turkeys.

KERMIT
Let's move it!

52 EXT. EL SLEEZO CAFE - NIGHT

Kermit and Fozzie come out of the El Sleezo and walk to Fozzie's car -- a little 1951 two-door Studebaker. Fozzie slaps the fender.

FOZZIE
Our chariot to the stars!

KERMIT
Wow. I didn't expect to be traveling in such class. See, I'm kind of short on money.

A HAND suddenly reaches INTO THE SHOT and fans out five one hundred dollar bills in front of Kermit's nose.

KERMIT
(continuing)
What is this?

(CONTINUED)

52 CONTINUED:

WIDEN to SEE Doc Hopper holding the money.

DOC
Five hundred dollars. Think of it as an advance.

KERMIT
An advance?

DOC
You're in show business, right?

FOZZIE
Say yes, say yes!

DOC
Well, I wanna do business! Take the money.

Kermit warily takes the bills. A small TV shop sits next to the El Sleezo. In the window are a bank of half a dozen TV sets. Doc steps in front of it.

DOC
You see, Mr. Frog, I am a businessman with a problem. Lemme show you what I mean.

Doc takes a TV remote control from his pocket and presses a button. The six TV sets FLASH TO LIFE and on them we SEE:

53 EXT. HOPPER'S FRENCH FRIED FROG LEG RESTAURANT

Doc Hopper, dressed in a tacky frog suit, hops into the shot.

DOC
Hi! I'm Doc Hopper invitin' you to hop on down and get some Hopper's French Fried Frog Legs.

ZOOM BACK to SEE sixteen-foot tall golden frog legs forming an arch in front of the place.

DOC
(continuing)
Right here at the sign of the Golden Legs!

54 CLOSEUP - DOC

DOC
Hop to any one of our thirty locations and see what service you get from our lovely staff of Frogettes!

Doc gestures.

A chorus line of waitresses, dressed in green costumes and wearing flippers on their feet dance awkwardly in. They are carrying platters of various French fried frog leg dishes.

DOC AND FROGETTES
(singing)
FROG LEGS, FROG LEGS, FROG LEGS SO FINE
HOPPER'S IS THE PLACE YOU SHOULD DINE
THERE'S CHEESE LEGS, BACON LEGS,
CHILI LEGS TOO.
FRENCH FRIED FROG LEGS
AND BARBECUE.
IF YOU WANT JUST A SNACK
THEN HERE IS THE ONE
A FROG LEG BURGER
ON A BRIGHT GREEN BUN!

55 DOC

DOC
(continuing)
So like we say at Doc Hopper's, Hop on down to Hopper's!

Customers begin hopping up to the windows in the b.g.

DOC
(continuing)
We hop that you do!

56 EXT. TV SHOP - NIGHT

KERMIT
That's terrible! That's the most appalling, disgusting, revolting thing I've ever seen!

(CONTINUED)

56 CONTINUED:

DOC
I know. I'm a great business man and a sweet fella, but I lack the skills of a performer.

KERMIT
You also make a lousy frog.

DOC
You, on the other hand make a terrific frog.

KERMIT
What?

FOZZIE
You are very likeable, Kermit.

DOC
And someday soon there'll be a Doc Hopper's in every city of this great nation. Someday soon we will witness a frog leg craze. Someday soon there'll be two hundred million Americans eating my legs.

KERMIT
No comment.

DOC
And do you know why? Because you, my little friend, are going to do all our television commercials.

KERMIT
ME!!?

DOC
YOU! Singin' and dancin' into every living room across the country.

(CONTINUED)

56 CONTINUED (2):

KERMIT
No way.

Kermit hurls the money to the ground.

DOC
You gotta think big, friend. That five hundred dollars is just the beginning. You could be takin' home that much every year.

KERMIT
Let's go, Fozzie.

FOZZIE
Five hundred a year? Would you consider a bear in a frog suit?

KERMIT
Fozzie!!

FOZZIE
Sorry, sorry, I got carried away.

They walk to the car.

DOC
Hold on. Everything's negotiable.

They drive off.

DOC
(continuing; bellowing)
MAX!

A 1959 Cadillac Limo with absurd razor-like fins pulls up. Max is in his driving outfit; gardner's gloves and a green baseball cap with the Hopper Logo on it.

MAX
Name a whim. I'll cater to it.

DOC
(quietly)
Follow that frog.

57 EXT. MAIN STREET - NIGHT

Fozzie's car cruises down the quiet street.

KERMIT (V.O.)
A frog selling frog legs? I won't have to put up with that once I get rich and famous.

But even as Kermit speaks, the Cadillac pulls around a corner, following them.

58 INT. CAR - DOC HOPPER AND MAX

Max drives intensely. Doc watches from the passenger compartment.

DOC
(very calmly)
Just follow those little fellas, Max. Very closely.

59 INT. STUDEBAKER

Kermit is just finishing peeling a banana.

KERMIT
Well, yeah, the auditions are for frogs. But if they need frogs in Hollywood, they must need bears.

He casually tosses the banana peel out the window as Fozzie makes a left turn.

60 EXT. STREET - NIGHT

In a LOW ANGLE, the banana peel lands on the pavement in the f.g. The limo is SEEN, headed straight for it.

MAX (V.O.)
They turned left, Doc.

DOC (V.O.)
Good, Max. Just don't let them give us the slip.

At that instant, the Cadillac slips on the banana peel, goes instantly into a skid and plows into a fire hydrant.

61 EXT. RURAL COUNTRYSIDE - DAWN

The first rays of the sun are just peeking over the horizon.

TITLE FADES IN: "MORNING"

Out of the morning light comes Fozzie's Car. As the CAMERA PANS the car, we notice that the letters of the TITLE cast long shadows across the road. From inside the car we hear:

KERMIT (V.O.)
One more time, Fozzie. Two... three... four...

And they begin singing.

MUSIC: "MOVIN' RIGHT ALONG"

The song is a rollicking traveling song which we will reprise from time to time throughout the film. It's primary lyric -- the title -- will not only denote the physical movement of the journey but will also be used in the show business sense of "moving right along, folks", when a joke dies.

62 EXT. VARIOUS ROADS AND HIGHWAYS - DAY

During this TRAVEL MONTAGE we see a variety of shots in different locales: wide, tight, high, low.

The song is made up of CHORUS and VAMP. During the vamps we see Kermit and Fozzie stopped by the roadside rehearsing the jokes. During the chorus, they are traveling.

63 INT. CAR - DAY

As it moves along, they finish a chorus.

KERMIT
The song is sounding better, Fozzie.

FOZZIE
Good. Let's rehearse the jokes.

KERMIT
If we gotta, we gotta.

The car parks at the side of the road.

FOZZIE
Tell me, Mr. Frog, what's the difference between a mama pig and a polar bear that tells dull stories?

(CONTINUED)

63 CONTINUED:

KERMIT
(embarrassed)
I don't know, Mr. Bear. What is the difference between a mama pig and a polar bear that tells dull stories?

FOZZIE
One's a bearing boar and the other's a boring bear!

Pause.

KERMIT
Nothing.

The car pulls away.

KERMIT/FOZZIE
Moving right along, etc.

MONTAGE CONTINUES until the second vamp.

FOZZIE
Now then, Mr. Frog, what do you get when you cross a latex tree with a giraffe?

KERMIT
Oh boy... I don't know, what do you get when you cross a latex tree with a giraffe?

FOZZIE
Rubberneckers!

KERMIT
I don't believe that one!

FOZZIE
(pointing)
Do you believe that one.

64 KERMIT'S P.O.V.

Their car is just coming over the crest of a hill, and as it does a billboard for Doc Hopper's Frog's Legs is revealed. But where Doc's picture would normally appear is a crudely painted portrait of Kermit.

65 EXT. CAR

Fozzie slams on the brakes and stops in front of the billboard. Immediately Doc and Max appear from behind it. Max has green paint stains on his clothes and still carries a brush. The limo is parked next to the billboard. Doc rushes to Kermit's window.

DOC
You got the picture, boy? You see what I mean? Kermit the Frog -- symbol of Hopper's French Fired Frog Legs! Just look at it!

KERMIT
All I can see is hundreds of frogs on tiny crutches.

DOC
We'll put up so many billboards your face will be a household word!

KERMIT
Forget it!

MAX
(apologetic)
I didn't quite capture your smile...

DOC
I know what you're thinking, boy. We're a small-time operation. But we're expanding... expanding... Just like you frogs expand... Don't you frogs expand?

He imitates a frog, puffing up his cheeks.

KERMIT
That's a myth.

66 THE BILLBOARD

From behind it appears the Woman from the El Sleezo.

WOMAN
Yeth... ?

67 KERMIT AND FOZZIE

They do a take.

(CONTINUED)

67 CONTINUED:

KERMIT/FOZZIE
Two... three... four...
MOVIN' RIGHT ALONG, ETC.

68 WIDE SHOT

Fozzie guns it and the Studebaker roars off, leaving Doc and Max in a cloud of dust.

DOC
I've done my best with that frog.

MAX
So you have, Doc.

DOC
Now's the time to do my worst.

They run to the limo, parked behind the billboard.

69 EXT. ROAD - DAY

The Studebaker moves right along to the music.

70 INT. CAR - DAY

FOZZIE
Hey Kermit, what did the Porcupine say to the Platypus?

KERMIT
I don't know, what did the porcupine say to the platypus?

FOZZIE
Somebody's following us.

KERMIT
That's not funny.

FOZZIE
Right. It's Hopper.

Kermit whirls in his seat.

71 KERMIT'S P.O.V.

Hopper's limo is way behind.

(CONTINUED)

71 CONTINUED:

FOZZIE
Listen Kermit, you're a big man with this movie. Can't you do something?

KERMIT
I'll try.

72 EXT. ROAD - DAY - WIDE SHOT

The limo approaches from a distance.

The TITLE "MEANWHILE... " FADES IN across the lower part of the picture. The limo gets closer.

73 INT. LIMO - DAY (QUICK CUT)

Over Max's shoulder, he reacts to the "MEANWHILE" floating across the road. It is seen, of course, backwards from his P.O.V.

74 EXT. ROAD

The limo crashes into the TITLE "MEANWHILE". Big letters fly everywhere. The limo skids into a ditch.

75 EXT. COUNTRY CHURCHYARD - DAY

Although clearly abandoned, this is the typical little American country church -- white clapboard, with a stubby little bell tower and a shingled steeple. It's quite forlorn, actually, sitting by itself in the midst of a dusty yard.

Fozzie's car drives slowly up and pulls to a stop in the shade of the church.

76 INT. CHEVY - FOZZIE AND KERMIT

Fozzie reaches down and switches off the ignition.

KERMIT
(yawning)
Feels like we've been driving for days.

FOZZIE
Funny, I'm not that tired.

77 CLOSEUP - KERMIT

KERMIT
Really?

78 CLOSEUP - FOZZIE

He is sound asleep.

79 CLOSEUP - KERMIT

KERMIT
Me too...

Kermit falls asleep.

A long moment's restful silence. Then...

MUSIC: THUNDEROUSLY LOUD ROCK.

It hits like a sledgehammer -- bright, pounding music.

Kermit and Fozzie sit bolt upright, wide awake.

80 EXT. CHURCH - DAY

The walls bulge, pulsating to the MUSIC. The steeple, the windows and the doors also keep time to the thunderous beat.

81 INT. CHURCH - DAY

It has been stripped of all its churchly trimmings except for some stained glass windows, a few pews, and an old pipe organ. At the keyboard of that instrument sits Dr. Teeth. And around him are Floyd, on electric bass, Zoot on sax, and... a CAMEO GUEST STAR on drums.

The tumultuously loud MUSIC includes a series of rests which are filled by short solos from each of the band members.

82 CHURCH ENTRANCE - KERMIT AND FOZZIE

They are peering around the corner of the door.

FOZZIE
They don't look like Presbyterians to me.

83 THE BAND

They break off playing and shout AD LIB greetings.

DR. TEETH
Hey, hey, our gentle morning melodies have attracted wandering admirers.

Kermit and Fozzie walk down the aisle.

KERMIT
Hi guys.

FLOYD
We are they whom as are known as the Electric Mayhem. He's Doctor Teeth.

DR. TEETH
I blow lead keyboard.

FLOYD
I'm Floyd, on bass.

ZOOT
I'm... err... I'm...

FLOYD
You're Zoot, you play the sax.

ZOOT
I'm Sax, I play the zoot.

FLOYD
He's gone again.

DRUMMER
(bored)
Charlie, the drummer. But I'm thinking of going into real estate.

84 JANICE - IN THE BALCONY

JANICE
Welcome to our new clubhouse. Like when we really get it painted up it'll just blow you away, really.

DR. TEETH
What brings you gentlemen here?

(CONTINUED)

84 CONTINUED:

FOZZIE
(enthusiastically)
Oh, hey it's a great story! You see Kermit here was living in this swamp and...

KERMIT
Fozzie, you can't tell the whole story. You'll bore the audience.

He gestures TO CAMERA. Fozzie looks perplexed.

FOZZIE
But the band here wants to know.

KERMIT
Let 'em read the screenplay.

Fozzie produces a copy of the screenplay, clearly labeled: The Muppet Movie.

FOZZIE
Check. Here, read the screenplay.

FLOYD
Charlie, you read it to us.

DRUMMER
(taking screenplay)
Okay. "Scene One -- Exterior -- Movie Studio -- Day. A globe of the world fills the screen. The camera pulls back...

DISSOLVE TO:

85 SAME SCENE - LATER

The band is all listening intently. Janice is applying paint to a wall as she listens. Kermit and Fozzie are asleep.

DRUMMER
Interior Church Day -- Fozzie: "They don't look like Presbyterians to me."

DR. TEETH
That is a very heavy duty story.

(CONTINUED)

85 CONTINUED:

FLOYD
Man, he's gotta' keep his little froggy self away from this Barker dude.

DR. TEETH
(indicating Kermit and Fozzie)
Hmm... the Frog and the Bear are temporarily out of service.

JANICE
Ooo like, what can we do to help them?

FLOYD
Well, if this were the movies...

DRUMMER
... And it is...

FLOYD
... We'd think of a clever plot device.

86 JANICE

She is holding a paint brush.

JANICE
Like disguising their car so they won't be recognized!

87 EXT. CHURCHYARD - DAY

MUSIC: A WILD, SOARING ROCK NUMBER BY THE ELECTRIC MAYHEM

This is an instrumental piece lasting perhaps one minute. During it we SEE literally HUNDREDS OF CUTS to VERY TIGHT SHOTS of the band members painting Fozzie's car. It takes place in blinding sunlight, with CLOSEUPS of paint cans being opened, ribbons of intense primary colored paint being poured, paints being mixed, stirred, and applied. The application of the paint should be done in VERY TIGHT SHOTS so we do not get a clear picture of how the finished car will look.

On the final chord of the music --

88 WIDE SHOT - THE CAR

Kermit and Fozzie sitting in the front seat of their car, surrounded by the Electric Mayhem -- not including the Drummer.

The car is covered with the most ornate psychedelic patterns imaginable.

FOZZIE
Guys, I don't know how to thank you.

KERMIT
I don't know why to thank you.

FLOYD
Our pleasure, greenstuff.

DR. TEETH
Doc Hopper will never spot you now!

FOZZIE
Are you sure you guys won't come with us to Hollywood?

DR. TEETH
Can't baby. But when you get rich and famous, maybe we'll show up and exploit your wealth.

FOZZIE
Well, so long... hey, where's your drummer?

FLOYD
He's up in the belfry.

FOZZIE
Ha! He must be playing baseball!

JANICE
Baseball?

FOZZIE
Sure! There are always bats in the belfry!

KERMIT
Two, three, four...

ELECTRIC MAYHEM
(singing)
Moving right along, etc.

89 LONG SHOT - CAR

Fozzie's psychedelic car spins a U-turn in the churchyard and heads off down the road, a visual blight on the landscape.

90 EXT. COUNTRY ROAD - DAY

Doc Hopper's limo drives down it.

91 INT. HOPPER'S LIMO

Doc is wearing a dressing gown. There is a small table in front of him, with linen tablecloth, on which sits a breakfast of pancakes and a pot of coffee. He is talking on the phone, the receiver cradled against his shoulder as he butters the pancakes.

DOC
Let me see a half dozen ideas for commercials by Friday. Remember, he talks, sings and dances. No, I haven't caught him yet.
(he hangs up)
See anything, Max?

MAX
Nothin' yet. I got my eyes peeled like grapes.

92 MAX'S P.O.V.

Ahead is a side road. The Studebaker comes down that road and turns onto the main road, just ahead of the limo.

DOC
Hmmm... this is the only road west. It should be easy to find a frog and a bear in a tan Studebaker.

MAX
Yup. But the only frog and bear I see are in a rainbow colored Studebaker.

DOC
Indeed.

DOC/MAX
What?

93 INT. FOZZIE'S CAR

Kermit, backwards, staring out the rear window.

KERMIT
What?

94 EXT. FOZZIE'S CAR

It speeds round a tight bend in the road. Ahead is a billboard advertising a soft drink and covered in a garish psychedelic design.

95 INT. FOZZIE'S CAR

KERMIT
Over there! Park it!

96 EXT. FOZZIE'S CAR

The car drives off the road, up a slight grassy embankment, and comes to a stop in front of the billboard.

The design on the car and the design on the billboard match EXACTLY, making the car virtually invisible.

Hopper's limo drives right past it.

97 INT. FOZZIE'S CAR

The door to the glove compartment flies open and Robin appears.

ROBIN
I just want you to know this is one of my favorite parts of the movie. What a twist!

98 INT. LIMO

Doc is holding a large pitcher of syrup.

MAX
They've disappeared.

DOC
They must have hidden back there. Turn around Max.

99 EXT. LIMO

Max attempts to perform a skidding U-turn and fails. He has to slam it into reverse a couple of times and maneuver wildly on the narrow road, jerking and slamming the car about.

100 INT. LIMO

Doc is being thrown about the passenger compartment. The syrup is sloshing all over him.

DOC
Can't you do a simple U-turn?

101 EXT. LIMO

It now has it's rear wheels stuck in a ditch.

102 INT. LIMO

Doc has grabbed a box of tissues and is trying to blot the syrup off of himself. The tissues wad up and stick to him.

MAX
We're stuck, Doc.

DOC
I certainly am.

103 EXT. COUNTRY ROAD - DAY

A small truck drives down the road, headed in the opposite direction that Fozzie and Doc had been going. The sign on the truck reads "Gonzo the Great -- Plumbing Artiste".

104 INT. BONZO'S TRUCK

Gonzo is driving. Camilla the chicken sits next to him.

GONZO
I tell you, Camilla, great plumbers are born not made. I'm a prince of the plunger, fair maiden.

105 EXT. LIMO

Wheels spinning in the ditch.

DOC
I don't believe this, Max!

Doc climbs out of the car. He is totally covered in white wadded tissue so that he looks vaguely like a giant chicken.

106 INT. GONZO'S TRUCK

GONZO
Camilla, honey, nothing is too good for you. I mean you are a beautiful chicken. And I know chickens. There, for instance is a really ugly chicken.

Gonzo looks out window, pointing.

107 EXT. DOC'S LIMO

Doc, looking like some grotesque chicken, is jumping up and down, screaming at Max and flapping his arms. Gonzo's truck drives by.

108 INT. BONZO'S TRUCK

GONZO
I mean, that is <u>really</u> an ugly chicken!

He leans out the window, looking backwards to see better.

GONZO
(continuing)
Big... but <u>ugly</u>!

Camilla, staring out windshield, gives a terrified squawk.

109 CAMILLA'S P.O.V.

Fozzie's Studebaker headed right for Gonzo's truck -- collision course.

110 INT. FOZZIE'S CAR

FOZZIE
We're going to hit!

111 EXT. DOC'S LIMO

Doc is still jumping up and down in a rage.

SFX: HUGE AUTOMOBILE CRASH

112 INT. FOZZIE'S STUDEBAKER

KERMIT
We missed it.

Gonzo's head appears, upside down in windshield.

GONZO
You call that a miss?

113 EXT. STUDEBAKER

The plumbing truck sits upside down atop the Studebaker, the two fused into one, weird vehicle.

114 EXT. DOC'S LIMO

Doc is still in the midst of a tantrum.

The Studebaker/plumbing truck drives right past him. He does not notice.

DOC
Use your eyes, boy! Be observant. Vigilant!

115 INT. STUDEBAKER

Gonzo and Camilla are now in the back seat.

Gonzo is hopping up and down.

FOZZIE
Why are you hopping up and down?

GONZO
Because I'm hopping mad.

KERMIT
Guy's got a sense of humor.

FOZZIE
I'm sorry about the accident. But you were on the wrong side of the road.

(CONTINUED)

115 CONTINUED:

GONZO
I was?

FOZZIE
That's right.

KERMIT
You were on the left.

FOZZIE
Right.

GONZO
I've got nothing left.

KERMIT
That's wrong.

FOZZIE
He's right. You're wrong.

GONZO
Wrong about the right side of the road?

KERMIT
Right.

GONZO
And wrong about being ruined?

FOZZIE
Right.

GONZO
So in this case, two wrongs make a right?

KERMIT
(to camera)
Was that joke worth the effort?

FOZZIE
Anyway, why don't you join us?

GONZO
Where are you going?

FOZZIE
We are following our dream!

(CONTINUED)

115 CONTINUED (2):

GONZO
Really? I have a dream, too. But you'll think it's dumb.

KERMIT
No we won't.

GONZO
I want to go to Bombay, India, and become a movie star.

FOZZIE
You don't go to Bombay to become a movie star. You go where we're going -- Hollywood.

GONZO
Oh sure. If you want to do it the easy way!

On Kermit and Fozzie's look.

116 EXT. MAD MAN MOONEY'S USED CAR LOT - DAY

The strange, fused vehicle that was once Gonzo's truck and Fozzie's car limps into the lot and wheezes to a halt. The lot is filled with the most decrepit cars imaginable.

117 OFFICE DOOR

MAD MAN MOONEY (a cameo guest star) appears, making the grand entrance.

MOONEY
Welcome dear friends. Welcome to Sedan Shangri-la, to Hubcap Heaven. I am Mad Man Mooney, the Dean of Discounts, the Sultan of Savings, the Duke of Deals.

118 KERMIT AND FOZZIE

They are just getting out of their car.

FOZZIE
Sounds like the boss of baloney.

KERMIT
Err... Hi.

(CONTINUED)

118 CONTINUED:

An eight-foot Muppet, Sweetums, comes round the corner of the office.

SWEETUMS
Hi, everybody!

MOONEY
Ah, that's my jack.

KERMIT
Hi, Jack.

SWEETUMS
Jack not name. Jack job.

To demonstrate, Sweetums casually grabs a nearby car by the bumper and lifts the front end two feet in the air.

MOONEY
Sweetums -- go move that Edsel over to the back lot.

SWEETUMS
Check, boss.

He drops the car and exits.

MOONEY
Now then, which of these dream machines, these golden chariots, these lithe and luscious beauties of the road can I show you?

Mooney leans on the fender of the nearest car. Fender falls off.

KERMIT
Well, that narrows the field a little.

In the b.g., Sweetums passes. He is carrying an Edsel over his head.

119 MOONEY, KERMIT AND FOZZIE

CAMERA TRACKS DOWN a row of cars, each with a large price tag on windshield.

MOONEY
No, my friends, that's one way I differ from other car salesmen. No wheeling, no dealing. I take a car, put an unbelievably low price tag on that car, and that's it.

Sweetums crosses in the b.g.

120 SWEETUMS

He lumbers up to a clean little woody station wagon, late 40's vintage. The price on the car's windshield reads $1195.

MOONEY (O.S.)
So the price on the sticker is the price you pay, never more and never less.

Sweetums leans down and dabs a finger in a puddle of oil.

121 KERMIT

He looks around.

KERMIT
In that case, we'll take that one.

122 THE WOODY

The price tag now reads $11.95. Sweetums stands by it, innocently wiping his index finger in his fur. Mooney is shocked. Fozzie counts out money as Kermit, Gonzo and Camilla climb into the Woody.

Sweetums is standing next to right front window, listening.

KERMIT
.... So we're all going to Hollywood. You wanna' come?

SWEETUMS
What?

Sweetums turns on his heel and runs into the garage.

123 KERMIT

KERMIT
Strange. He seemed like he liked us. Oh well, movin' right along, Fozzie.

Fozzie gets into driver's seat.

124 EXT. MOONEY'S USED CAR LOT - DAY

The woody pulls out and off, down the street. A beat.

Sweetums rushes in carrying a carpet bag.

(CONTINUED)

124 CONTINUED:

SWEETUMS
Hey, guys! Wait for me!

He rushes after them.

125 EXT. MAIN STREET INTERSECTION - DAY

Doc Hopper's limo pulls up, waiting for a red light.

126 INT. LIMO

Hopper and the back seat are all polka-dotted with the remains of the tissues and towels. He is on the phone.

DOC
... I want four of our best men here at once. Make sure they're armed. We'll get this frog one way or the other.
(he hangs up)
Now Max -- expect to see them anywhere, driving anything. Nothing should be considered unusual. For example there goes a frog and a bear now in that station wagon.

CLARENCE
I see what you mean, Doc.

DOC
Eternal vigilance is the only answer. We must be forever...

DOC/CLARENCE
What?

127 EXT. INTERSECTION - DAY

The limo pulls wildly out into the street, running a red light, making a left turn. An oncoming car swerves crazily to avoid it.

128 INT. STATION WAGON - DAY

KERMIT
(peering out the back window)
I just don't believe it. He's found us already! Step on it!

129 EXT. HIGHWAY - DAY

Ahead of the station wagon a freight train is crossing the road. The wagon barrels on toward it, the limo just behind.

130 INT. STATION WAGON

KERMIT
The ramp, Fozzie! Use the ramp!

131 EXT. RAILROAD CROSSING - DAY

A loading platform, reached by a ramp, stretches off to the right, parallel to the tracks. At the last instant, Fozzie swerves the car up onto the platform At that instant, a flatcar pulls alongside the platform and the station wagon drives onto it, braking to a stop.

132 INT. DOC'S LIMO - DAY

DOC
The ramp, Max! Use the ramp!

133 EXT. RAILROAD CROSSING

Doc's limo tries to emulate Fozzie's trick. It negotiates the turn, climbs the ramp, races down the platform and then swerves to get onto the train... but just a moment too late.

The caboose streaks past and Doc's limo flies into the air and lands with a crash on the empty tracks.

134 EXT. CABOOSE

On the rear platform stands a CAMEO GUEST STAR (a singer)

CAMEO
I wanted to be in the movie,
but they wouldn't let me sing
a song. So I just came along
for the ride.

135 EXT. MOVING RAILROAD FLATCAR - SUNSET

Kermit sits on one front fender of the woody and Gonzo and Camilla on the other with Fozzie in the middle.

A tremendous sunset fills the sky.

MUSIC: "MOVIN' RIGHT ALONG"

136 EXT. RAILROAD STOCKYARD - DAY

A COWBOY (cameo) heats up a branding iron in a fire, humming "Get Along Little Dogie" under his breath.

Behind him, cattle are being herded down a ramp, out of a cattle car. Among the cattle is the woody.

Cowboy turns with hot iron, just as the Station Wagon drives down the ramp. He brands the car.

COWBOY
Fatten her up some and that little Ford will make mighty fine eating.

137 EXT. CATTLE PEN - DAY

Fozzie and Kermit are standing next to the Station Wagon, surrounded by cows.

FOZZIE
But lemme tell you, we just love working for cows. You're an udder delight! You don't know the hoof of it. You're a great bunch of cows.

KERMIT
Not bunch, hero.

FOZZIE
Heard of what?

KERMIT
Herd of cows.

FOZZIE
Of course I've heard of cows.

KERMIT
I mean the cow's herd.

FOZZIE
I don't care if the cows heard, I haven't said anything to be ashamed of!

FOZZIE WIGGLES his ears.

KERMIT
Come on, Fozzie, we've milked that enough.

138 EXT. MIDWESTERN TOWN SQUARE - DAY

There is a small fair in progress. A pie judging contest, a few livestock exhibits, a wheel of fortune, several refreshment stands dot the square.

In the center is a bunting-covered bandstand. To one side sits the high school band. On the bandstand is a MASTER OF CEREMONIES (cameo)

EMCEE
And so it's time to announce the winner of this year's Miss Custer County Beauty Pageant. Boy we sure grow 'em pretty here, don't we? Here they are... the second runner-up, Miss Debbie Sue Anderson... And first runner-up, Carol McHenry!

The girls rush on stage, all giggly. Two other girls place crowns on their heads.

139 KERMIT AND FOZZIE

In the audience with Station Wagon in b.g.

FOZZIE
Nice looking girls.

140 GONZO AND CAMILLA

Next to bandstand, looking at several live chickens in cages.

GONZO
Nice looking chickens.

CAMILLA Squawks.

GONZO
No hard feelings, honey.

141 STAGE

EMCEE
And now, before announcing the winner, I think we should thank the judges of today's contest, Edgar Bergen and Charlie McCarthy!

142 EDGAR AND CHARLIE

Next to the stage.

CHARLIE
(to camera)
You're not going to believe who the winner is, folks.

EDGAR
Come now, Charlie. It's their movie.

143 EMCEE

EMCEE
And here she is... This year's Miss Custer County... Miss Piggy!

144 WIDE SHOT

Miss Piggy makes her entrance. Girls place a crown on her head. The robe is tied around her. She walks to the center stage, resplendent in all her glory.

PIGGY
Thank you, thank you, and I just want to say...

She freezes in mid-sentence.

145 PIGGY'S P.O.V. - KERMIT

A FAST ZOOM from a GENERAL AUDIENCE SHOT TIGHT IN on Kermit's face.

146 CLOSEUP OF PIGGY

She is still frozen, speechless.

FX: A TINY STAR-SHAPED REFLECTION SPARKLES IN HER EYE.

The star-shaped sparkle expands, whiting out the entire screen and suddenly we are INTO --

147 FANTASY SEQUENCE

MUSIC: MISS PIGGY'S LOVE SONG

(CONTINUED)

147 CONTINUED:

The SONG is a swirling, florid ROMANTIC BALLAD of deep passion and amorous affection.

Piggy SINGS it VOICE OVER as we SEE:

A) SHOT: Kermit and PIggy running towards each other in SLOW MOTION in a sundrenched meadow.

B) SHOT: Gliding tranquilly in a rowboat. Kermit is rowing, Piggy drags a languid hand in the water.

C) SHOT: At night on a foggy street. Kermit and Piggy in trenchcoats. He lights two cigarettes and gives her one.

D) SHOT: A flirtatious chase through a formal garden ala "Tom Jones."

E) SHOT: Kermit and Piggy in a sweeping embrace against a glorious sunset.

F) SHOT: Kermit and Piggy as bride and groom, driving off in a Rolls, showered with rice and flowers.

At this point the SONG COME TO ITS FINAL NOTES.

DISSOLVE TO:

148 EXT. TOWN SQUARE - DAY

An EXACT MATCH SHOT with Piggy embraching Kermit, but now they are surrounded by townspeople.

KERMIT
Excuse me, Miss... but you seem to have attached yourself to me.

PIGGY
Frog of my life, it was love at first sight.

KERMIT
Really? Well... Congratulations on winning the contest.

PIGGY
You know, as a beauty contest winner and arising young actress/model, I could have any one I wanted.

KERMIT
I'm sure you could.

(CONTINUED)

148 CONTINUED:

GONZO
Come on, Fozzie, let's go. Camilla wants me to buy her a balloon.

FOZZIE
What I want is an ice cream cone. You coming, Kermit?

KERMIT
In a minute. I'll join you.

Fozzie and Gonzo exit.

PIGGY
And just exactly what brings you to town, short green and handsome?

KERMIT
Well, we're headed west.

PIGGY
Really?

KERMIT
But you know, I really should join my friends for ice cream. Errr... wanna come along?

PIGGY
Why... I'll be right with you!

She takes off in the opposite direction as fast as her piggy feet can carry her and Kermit shakes his head in puzzlement. He heads off after his friends.

149 EXT. BALLOON STAND - DAY

BALLOON MAN (cameo) is holding a large bunch of helium balloons.

Gonzo and Camilla are standing in front of them.

GONZO
I'll buy you a balloon, Camilla, but you have to choose the color. Red or green?

Camilla clucks undertainly.

Balloon man leans down conspiratorally to Gonzo.

(CONTINUED)

149 CONTINUED:

BALLOON MAN
Can I offer a word of advice.

GONZO
What?

BALLOON MAN
Why not get both?

GONZO
Both? What a wild idea.

BALLOON MAN
Listen, a good looking chicken like that deserves two balloons.

GONZO
You're right!

BALLOON MAN
Why, sometimes I have guys come in here and buy a whole bunch of balloons for their girls. They just love it.

GONZO
I'll do it!

150 ICE CREAM STAND - DAY

Fozzie is eating a cone. Kermit enters. Balloon stand in b.g.

FOZZIE
Hi, Kermit. Where's your pig friend?

KERMIT
Well, I'm not sure. She said she was coming for ice cream and...

Piggy streaks in, carrying a suitcase.

PIGGY
I'm packed!

KERMIT
So I see. What for?

PIGGY
You said I could come with you.

(CONTINUED)

150 CONTINUED:

KERMIT
To buy ice cream! Not to Hollywood!

PIGGY
We're going to Hollywood?

KERMIT
No -- see -- when I said -- when you heard -- oh, brother.

In the b.g. we see Gonzo, holding a large bunch of balloons, slowly rise into the air. Camilla rushes up to Kermit, squawking hysterically.

KERMIT
What? What is this? Gonzo! Gonzo, what are you doing?

151 GONZO

Drifting further away.

GONZO
About seven knots.

152 KERMIT, FOZZIE, MISS PIGGY AND CAMILLA

KERMIT
We'll follow you. To the car!

153 EXT. TOWN SQUARE - DAY

Doc Hopper's Limo approaches, followed by a battered pickup truck. In the back of the truck stand four GOONS in bib overalls, each carrying a shotgun.

154 INT. LIMO

DOC has a small table in front of him on which sits a wash basin. He is starting to lather his face to shave.

DOC
Remember now, Max... Eternal vigilence.

155 INT. STATION WAGON - DAY

They are on a road outside of town. Fozzie driving, Piggy in middle, Kermit on the right. Camilla, hysterical in back seat.

(CONTINUED)

155 CONTINUED:

FOZZIE
Is he still heading south, Kermit?

KERMIT
As far as I can tell. Keep following. Wait... he's in a crosswind... Turn left.

PIGGY
You were born to give orders, mon capitain.

Kermit glares at her.

156 EXTREMELY HIGH SHOT

GONZO in f.g. looking down at the Station Wagon. Doc's Limo and the pickup truck are just coming into view.

GONZO
Oh oh. That looks like Doc Hopper. I'm safer up here.

157 EXT. LIMO

MAX is leaning out of the window, looking at sky with binoculars as he drives.

MAX
Is that a frog up there?

158 INT. LIMO

Doc has just started shaving with a straight razor. He points ahead.

DOC
No, idiot, that's a frog right there.

159 INT. STATION WAGON

KERMIT
(leaning out window)
Okay... he's just above us... Not too fast now... slow down... The wind has shifted, turn right!

Fozzie obeys.

160 EXT. STATION WAGON.

LIMO AND PICKUP APPROACHING IN B.G.

Station wagon turns off the road and heads straight for a billboard.

The billboard advertises Aunty Amy's Custard Pies and has a picture of Aunt Amy proudly holding up a pie in one hand.

Station Wagon bumps right into the billboard.

Aunt Amy's eyes widen in surprise. Her hand snaps forward.

The custard pie is thrown off the billboard.

161 EXT. ROAD

A real custard pie, eight feet in diameter, hits the limo right in the windshield. Limo screeches to halt.

Pickup truck slams on its brakes, just missing limo.

Four goons in back are all thrown forward. This causes them to fire their shotguns into the air.

162 GONZO IN SKY

hanging from his balloons. All but one of the balloons are suddenly burst by the shotgun fire. Gonzo falls.

163 LONG SHOT

We see GONZO falling like a rock, still holding onto one balloon, as Fozzie frantically backs the station wagon away from billboard.

By sheer luck, Gonzo falls exactly on top of the station wagon roof.

164 INT. STATION WAGON - KERMIT'S P.O.V.

Gonzo appears upside down peering into windshield.

GONZO
I'm back.

PIGGY
I don't understand any of this.

(CONTINUED)

164 CONTINUED:

ROBIN appears upside down in windshield next to Gonzo.

ROBIN
Yes, but isn't it terrific!

165 EXT. COUNTRY ROAD - DAY

Station wagon spins in the dirt, fishtails, and races down the road.

166 EXT. LIMO

The windshield washers cleaning off the pie.

167 INT. LIMO

Doc is half shaved, his straight razor poised ominously close to his nose.

DOC
Follow them Max! Follow!

168 EXT. COUNTRY ROAD

EXTREME LOW ANGLE with camera AT GROUND LEVEL.

Limo drives straight toward camera and passes above it. The classic chase shot.

The pickup follows the Limo, heading straight to camera. But it is just a little off course. One wheel runs right over camera. Camera is thrown violently about.

169 INT. STATION WAGON.

FOZZIE
They're gaining on us.

KERMIT
Look.

170 EXT. SELTZER FACTORY - DAY

KERMIT'S P.O.V.

On the lawn in front of the factory sits a giant seltzer bottle on a pedestal.

171 KERMIT AND FOZZIE

They look at each other. Kermit nods.

FOZZIE
Gotcha.

172 EXT. FACTORY - DAY

Station wagon drives behind the bottle, disappearing.

Limo drives into shot.

INTERCUT DOC staring out window, straight razor poised.

Seltzer bottle squirts Limo with a force like a giant firehose.

LIMO spins around twice and lands in a ditch.

INTERCUT DOC being thrown about the passenger compartment.

PICKUP TRUCK veers to avoid Limo and lands in other ditch.

GOONS fire their shotguns into the air again.

Station wagon comes from behind bottle and drives off down the road.

173 INT. LIMO

Doc sits unharmed, straight razor in hand. But the upholstery, and ceiling of the passenger compartment hang in shreds and tatters.

174 EXT. RAILROAD TRACKS - DAY

SWEETUMS comes down the tracks, pumping an old fashioned handcar.

SWEETUMS
I just gotta catch up with those guys!

175 INT. STATION WAGON - DAY

PIGGY
Oh, Kermit, you were so courageous, so magnificent.

(CONTINUED)

175 CONTINUED:

KERMIT
Gee, I don't know what to say.

FOZZIE
Say the bear was magnificent. After all, I did the driving.

GONZO
And I took a three-hundred-foot belly flop onto a moving car.

PIGGY
Yes, but Kermit assumed the awesome responsibility of command.

FOZZIE
Oh brother.

GONZO
Hey, I'm hungry.

PIGGY
I think we should check into a nice quiet motel. And maybe have a quiet little dinner... for two.

GONZO
Terrific. I'll eat with you, Piggy.

PIGGY
Not you, buzzard beak. Just a nice, quiet dinner with mon capitain!

KERMIT
Well, that might be nice.

176 EXT. TERRACE RESTAURANT - NIGHT

The place is very rustic, with split-log railings and tables over a lake. Just next to the terrace a water wheel turns. It is nice enough that one can <u>just</u> imagine having a romantic dinner for two there -- but not one bit nicer.

A full moon is beginning to rise over the lake.

CAMERA PANS FROM moon TO DISCOVER Kermit The Frog seated at a table. He is wearing a velvet sports coat. He looks very pleased with himself.

(CONTINUED)

CONTINUED:

A bottle of wine stands chilling in an ice bucket, along with two glasses.

HENRY KISSINGER enters dressed as a busboy.

HENRY
Can I get you a glass of water?
Or some breadsticks?

KERMIT
Please, Mr. Kissinger, we don't need a busboy in this scene.
Thanks anyway.

HENRY
But it's a lifetime dream.
I really want a part in a movie.

KERMIT
Sorry.

Henry exits, disgruntled.

KERMIT
(continuing;
glances around)
Oh, wow.

KERMIT'S P.O.V. - DOORWAY

Miss Piggy stands framed in the doorway. For the first time we SEE her in her mauve silk dress with plunging neckline and matching gloves. She is at her loveliest.

KERMIT

KERMIT
(continuing)
Well... well good evening, Miss Piggy. You... you look lovely.

She sweeps in.

PIGGY
Oh, thank you, frog of my heart.

Kermit leaps up and holds a chair for her.

PIGGY
(continuing)
I'm so sorry if I kept you waiting.

(CONTINUED)

178 CONTINUED:

KERMIT
Oh, that's no problem. I was chatting with Henry Kissinger.

PIGGY
That's nice.

The Waiter enters (a camac).

KERMIT
I took the liberty of ordering some wine.

PIGGY
Why you mad, impetuous thing! It's champagne!

The Waiter pours the wine.

KERMIT
Not exactly.

WAITER
It is considered one of the best wines of the world for 95 cents.

He exits.

KERMIT
Well, here's to you, Miss Piggy

PIGGY
And here's to the handsomest frog in the world.

They drink. Piggy sips through a straw.

KERMIT
Really, Piggy, you embarrass me saying things like that. I mean I'm no Robert Redford.

PIGGY
Honey, you've got one thing Robert Redford could never have.

KERMIT
What?

PIGGY
Webbed feet.

KERMIT
(flustered)
Oh, well... gosh golly...

(CONTINUED)

178 CONTINUED (2):

PIGGY
Oh, Kermy, are we really going to Hollywood?

KERMIT
Of course. I have to be there in three days to make the auditions.

PIGGY
Oh, Kermy, I'm sure you'll make it big.

KERMIT
(flirtatiously)
Well, you could be a star yourself, you know.

PIGGY
Why thank you, Kermikins. But I'm a bit old fashioned; my career is not nearly as important as making my man happy.

KERMIT
Well, I'm happy now.

Piggy finishes her champagne, slurping it noisily through a straw. Behind them, Max suddenly appears, riding on the water wheel, coming slowly out of the water wearing a face mask and snorkel. He lifts the face mask and grins, as he sinks beneath the water again.

KERMIT
(continuing)
Miss Piggy, I want you to know that you have touched my heart.

PIGGY
(cuddling)
Oh, Kermy, you're a warrior and a poet.

Waiter enters.

WAITER
(loudly)
Telephone call for Miss Piggy... You Miss Piggy?

KERMIT
What the hey?

PIGGY
Oh dear. Well, yes, I did place a call to my agent... Kermy, this will just take a moment. One wuntsy, twentsy moment.

She rushes to door. Kermit scowls.

DISSOLVE:

179 EXT. TERRACE RESTAURANT - NIGHT

The moon is much higher in the sky. The candle on Kermit's table has burned down. Kermit is very dejected. Waiter is putting chairs on table.

KERMIT
Here's the ninety-five cents I owe you for the wine. Keep the change.

Kermit hands him a dollar bill and exits.

WAITER
Why is it always true? Frogs are lousy tippers.

180 INT. BAR - NIGHT

Off the hotel lobby is a dimly lit, little country saloon with pretentions of grandeur. There is a piano, with ROWLF, the Muppet dog at the keyboard. Kermit comes in and sits down.

ROWLF
Evening. You look like you could use a drink.

KERMIT
Yeah. I'd like a grasshopper.

ROWLF
(calling)
Grasshopper for the frog, Carol.

KERMIT
Kermit. Kermit the Frog.

ROWLF
Rowlf. Rowlf the Dog. Pleased to meet you.

Rowlf plays an arpeggio and swings into a quiet tune.

The WAITRESS (cameo) puts the drink in front of Kermit.

WAITRESS
(flirting)
Here's your drink, big fella. You know green's my favorite color.

(CONTINUED)

180 CONTINUED:

KERMIT
Mine's blue.

The Waitress shrugs and exits.

ROWLF
Lemme guess... broken heart, right?

KERMIT
Yeah. How'd you know?

ROWLF
(melodramatically)
When you've been tickling the ivories as long as I have you've seen a broken heart for every drop of rain, a shattered dream for every falling star.

KERMIT
You said it. See, my date just walked out on me.

ROWLF
Typical. That's why I live alone.

KERMIT
You do, huh?

ROWLF
You bet. Nice and peaceful. I finish work, I go home. Read a book. Have a couple beers. Take myself for a walk and go to bed.

KERMIT
Nice and simple.

ROWLF
Stay away from women. That's my motto.

KERMIT
But I can't.

ROWLF
Neither can I. That's the trouble.

(CONTINUED)

180 CONTINUED (2):

MUSIC: CYNICAL LOVE SONG

Kermit and Rowlf sing a sad/funny little duet based on the old can't-live-with-'em-can't-live-without''em theme designed to allow for some good harmony howling from Rowlf.

181 STATLER AND WALDORF

seated at a corner table.

WALDORF
What'd you think of the song?

STATLER
It's not often you see a frog and a dog singing a turkey.

Waitress enters.

WAITRESS
I got a phone call for Kermit the Frog. You Kermit the Frog?

ROWLF
What the hey.

KERMIT
(surprised)
Err... yeah.

182 INT. PHONE BOOTH

Kermit with receiver in hand.

KERMIT
Hello.

PIGGY (V.O.)
(filtered; terrified)
Oh, Kermy, they've got me. Do anything they ask, please.

KERMIT
Piggy. Is that you?

DOC (V.O.)
(filtered)
That's her and this is Doc Hopper. Listen frog and listen good. You step outside the motel right now. My guys will meet you there.

(CONTINUED)

182 CONTINUED:

KERMIT
What if I don't.

DOC (V.O.)
Your girlfriend will be bacon by breakfast.

183 EXT. MOTEL ENTRANCE - NIGHT

Kermit gingerly steps outside the door, looks around at the dimly lit entrance. He takes a few paces further into the gloom.

INTO THE SHOT come half a dozen shotgun barrels, pointed at Kermit, radiating out like spokes on a wheel.

KERMIT
Are you the guys I'm suppose to meet?

184 INT. HIDEOUT - NIGHT

The building appears to be an old shed or barn. Various rusting farm implements are scattered about, along with a few bales of hay. A single, shaded light hangs in the middle of the room. In the b.g. is an incongruous, massive piece of electronic apparatus -- very modern looking.

Sitting under the light, side by side and tightly bound to wooden chairs, are Kermit and Piggy.

Doc Hopper and Max stand over them.

In the b.g. the Goons -- and now there are about eight of them, lounge about.

DOC
Now then, I will give you one last chance to change your mind. Will you be the National spokesman for Doc Hopper's French Fried Frog Legs?

KERMIT
Never! You can forget it, Hopper.

DOC
Max, go fetch the professor.

Max exits, as Doc hums to himself and calmly adjusts his necktie, squinting into a broken mirror.

185 KERMIT AND PIGGY

PIGGY
Psst... Kermit... What's your plan of escape?

KERMIT
Plan of escape? You've got to be kidding.

PIGGY
I'm sure you've conceived a brilliant scheme.

186 MAX

escorting PROFESSOR KRASSMAN, a thoroughly efficient-looking, middle-aged executive (cameo).

DOC
(shaking his hand warmly)
Ahh, Professor Krassman!
(to Kermit)
He's the world's leading authority on mind control in frogs.

KRASSMAN
It's a rapidly growing field.

DOC
Tell us what you're going to do to our little Kermit.

KRASSMAN
I intend to perform an electronic cerebrectomy!

He indicates the electronic gear at the back. A couple of Goons wheel it forward. It is a mean-looking machine.

DOC
What does it do?

KRASSMAN
(laughing)
It completely fries the mind.
(laughter)
Just strap the frog in, clamp on the electrodes, and throw the switch! After that he'll obey your every command. He'll do your commercials -- sell your frog legs -- <u>anything</u>!

(CONTINUED)

186 CONTINUED:

DOC
Zaparoonie!

KRASSMAN
Turns the brain to guacamole!

DOC
A noggin full of library paste!

KRASSMAN
Old jellyhead!

Doc and Krassman are hysterical with laughter. They take a moment to compose themselves.

DOC
Oh, Krassman, you got a fun job!

KRASSMAN
Yes, it is rewarding.

DOC
Ah well, Max and I will let you get on with your job then.

Doc and Max head for the door.

187 KERMIT AND PIGGY

PIGGY
(whisper)
Kermit, whatever you're planning, shouldn't you do it soon?

KERMIT
I could. But will bursting into tears help?

188 DOC

standing in doorway.

DOC
I'll be back later to pick up what's left of the frog.

Doc and Max exit.

189 KRASSMAN

He straps Kermit into the machine, humming happily as he does so. He then turns Piggy around so she can see Kermit.

KRASSMAN
Okay Frog, say goodbye to the pig.

KERMIT
Why should I?

KRASSMAN
Because your brain is about to go bye-bye. After I throw this switch you won't know her from smoked ham hocks.

190 PIGGY

PIGGY
That does it.

Piggy takes a deep breath and strains against the ropes. They snap like sewing thread.

PIGGY
(continuing)
Hiiiiiiiiyaaaaaaa!

191 KARATE FIGHT

In one thirty-second blitz, Piggy wipes out the Professor and all the Goons.

A) TIGHT on Krassman. A foot in a high-heeled shoe and net stockings catches him right under the chin.

B) Krassman starting to fall, Piggy catching him with a backhand chop. He sails OUT OF FRAME.

C) Krassman smashes against the electronic machine. It sparks and smokes.

D) Piggy bending shotgun around neck of a Goon.

E) Piggy karate-chopping another Goon.

F) Goon flying through window.

G) Piggy chopping Third Goon, who sails into Fourth Goon, both of them falling -- knocked cold.

(CONTINUED)

191 CONTINUED:

H) Piggy giving uppercut chop to Fifth Goon.

I) Fifth Goon hitting the ceiling, his head going through. He sticks there.

J) Piggy taking out two last Goons at once with a forehand, then a backhand chop. The two fall together in a heap. Piggy looks up and steps back just in time as Fifth Goon falls from ceiling landing on other two.

Through all of this, Kermit watches in stupified amazement. When the smoke has cleared, Piggy pushes her golden locks back into place with a girlish toss of her head, and turns to Kermit.

PIGGY
(little-girl sweet)
Well, Kermy... should we go home now?

SFX: TELEPHONE RINGING

Kermit answers the phone.

KERMIT
(puzzled)
Hello... Piggy it's your agent.

She snatches the receiver from Kermit.

PIGGY
Hello... Oh yes... Why hello, Bernie. Whaddya got? You're kidding? Not really? Uh-huh... u-huh... huh-huh... day after tomorrow. Got it, Bernie.

She slams down the receiver and stands there, a mountain of indecision.

PIGGY
(continuing)
Hmmm? Oh. Well. That is... For just a... Hmm... Yes... 'Bye!

Piggy streaks for the door.

Kermit scowls.

(CONTINUED)

191 CONTINUED (2):

Suddenly the image on the screen jerks and slows to a halt. A white, blister-like blob appears, and grows. The effect is that of film melting when jammed in a projector gate. When screen is completely blank --

SFX: BROKEN FILM FLAPPING ON RAPIDLY SPINNING WHEEL

192 INT. SCREENING ROOM

Lit only by the projection lamp, still reflected off the screen until house lights come up in the room.

Kermit turns to see what's happening.

193 KERMIT'S P.O.V.

The Swedish Chef appears in the projection window. He is swathed in miles of loose, tangled film. He babbles angrily in mock-Swedish.

Piggy rises at her chair.

PIGGY
All right, El Toado!

KERMIT
Beg pardon?

PIGGY
That is not the way it happened.

KERMIT
It was too.

PIGGY
It wasn't. I've told you repeatedly the only reason I left was that my mother was sick. That's the only reason.

KERMIT
You said it was your aunt.

PIGGY
What?

KERMIT
You always said it was your aunt who was sick.

Piggy pauses for a moment.

(CONTINUED)

193 CONTINUED:

PIGGY
She caught it too. The whole family came down with it. There was an epidemic that year!

194 FOZZIE

seated in the lower seats, next to Scooter.

FOZZIE
(shouting to Kermit)
Hey, Kermit -- you cut my joke about the electricians and the polar bear!

SCOOTER
You think you've got problems. How have you liked my scenes so far?

FOZZIE
You haven't had any scenes so far.

SCOOTER
I rest my case.

195 FLOYD AND ANIMAL

FLOYD
Yeah, Animal is kind of irritated, too.

ANIMAL
(shouting)
Irritated!

KERMIT
Don't worry. Your scenes are all coming up!

FLOYD
Hear that? Now just be quiet and eat another seat cushion.

Animal takes a large bite out of seat in front of him.

196 KERMIT AND ROBIN

ROBIN
I don't care what everybody else says. I'm having a great time.

KERMIT
Thank you. Excuse me a second.

Kermit pushes past Robin and exits FRAME.

197 HENRY KISSINGER

seated.

Kermit enters.

KERMIT
I'm sorry, Henry. You aren't in this part of the movie either.

Henry gets up wearily and walks up the aisle, muttering in German.

He passes Statler and Waldorf.

WALDORF
Don't feel bad, Henry.

STATLER
So far you're the best part of the movie!

198 PROJECTION WINDOW

Swedish Chef babbles something loudly in Swedish and flashes the thumbs up sign.

KERMIT
Thank you, Chef. Roll film!

House lights dim.

SFX: SOUND TRACK GRINDING UP TO SPEED

199 THE SCREEN

and on it we SEE --

200 EXT. MOUNT RUSHMORE - DAY

The classic view of the four stone presidential heads. Brilliant blue sky and clouds. A panarama. CAMERA SLOW PANS down from the view to see the little Woody parked below as we HEAR:

FOZZIE (V.O.)
(in the distance)
OH BEATUFIUL, FOR SPACIOUS SKIES
FOR AMBER WAVES OF GRAIN
FOR PURPLE MOUNTAINS MAJESTIES...

201 FOZZIE

standing in parking lot at the foot of Mount Rushmore with his hat over his heart. Station wagon is in b.g.

FOZZIE
(continuing)
ABOVE THE FRUITED PLAIN!
AMERICA, AMERICA...

202 INT. STATION WAGON

The other Muppets are all sitting very bored waiting for Fozzie. Piggy is knitting. Rowlf is filing his nails. Gonzo and Camilla are dozing.

FOZIE (V.O.)
GOD SHED HIS GRACE ON THEE
AND CROWN THY GOOD WITH BROTHERHOOD...

203 FOZZIE

FOZZIE
FROM SEA TO SHINING SEA...

Fozzie gets back into the car.

FOZZIE
Thanks everybody. The patriotic urge is very strong in American bears.

204 EXT. MOUNT RUSHMORE PARKING LOT - DAY

The station wagon pulls out and heads down the road.

205 THE STONE PRESIDENTIAL FIGURES

But not the real ones -- exact scale models, carved from a single block of foam rubber, and an exact match of the real thing.

A beat. Then --

JEFFERSON
I say we put it to a vote.

ROOSEVELT
Bully. Just bully. A vote is the democratic way.

WASHINGTON
Very well then. All those in favor, signify by saying "aye".

ROOSEVELT
Aye.

LINCOLN
Aye.

JEFFERSON
Aye.

WASHINGTON
Aye.

JEFFERSON
The "Ayes" have it.

LINCOLN
It's decided then. If you can't be in the movie, you can stay up here with us, Henry.

CAMERA PULLS BACK to SEE Henry Kissinger, carved in stone next to the other Mount Rushmore figures.

HENRY
Thank you. Thank you from the bottom of my heart.

206 EXT. DESERT - DAY

In f.g. a sign reading "HOLLYWOOD 600 MILES".

PAN to see rundown desert gas station. Sign reads: "LAST CHANCE FOR GAS".

The station wagon sits in front of the gas pumps.

207 INT. STATION WAGON

All the Muppets are present except Fozzie. They are very bored. Knitting, nail file, dozing, etc.

208 EXT. SIDE OF GAS STATION

CAMERA PANS past two doors marked "MEN" and "WOMEN", comes to third door marked "BEARS". Fozzie comes out of the door and runs toward station wagon.

FOZZIE
(shouting)
I'm coming. I'm coming.

209 INT. STATION WAGON

as Fozzie climbs into drivers seat.

FOZZIE
Give me a break, guys. There aren't that many gas stations with bear's rooms.

KERMIT
Okay, now let's get going.

Scooter appears at Fozzie's window.

SCOOTER
Sorry I took so long. Can I get you some gas?

KERMIT
Actually we just stopped to use the facilities.

SCOOTER
That's okay. Are you guys by any chance going to Hollywood to be rich and famous?

KERMIT
Well, yeah as a matter of fact.

SCOOTER
Can me and my dog come too?

Animal appears next to Scooter.

ANIMAL
Bark. Bark.

(CONTINUED)

209 CONTINUED:

KERMIT
Oh why not. Climb in.

Scooter and Animal climb into the back seat.

FOZZIE
How come you want to go to Hollywood?

SCOOTER
It's the only way we could get into the movie.

ANIMAL
(to Rowlf)
Bow! Bow!

ROWLF
(with great distaste)
Bow Wow!

210 EXT. DESERT ROAD - DAY

Station wagon in distance, coming TOWARDS CAMERA.

211 LOW ANGLE SHOT

Suddenly, in close f.g., a well-turned leg in high heels and net stockings, posing carefully by the roadside.

212 INT. STATION WAGON - KERMIT

KERMIT
I don't believe it.

213 KERMIT'S P.O.V.

Miss Piggy, with a suitcase, hitchhiking.

The station wagon brakes to a stop next to her, so that Piggy is peering in the front window at Kermit.

PIGGY
Why... No. It's you, Kermit!

KERMIT (O.S.)
Err... yes, I'm afraid so.

(CONTINUED)

213 CONTINUED:

PIGGY
What colossal luck. What an unbelievable coincidence!

Robin enters next to Piggy.

ROBIN
Great things like that have been happening to the Muppets all through the movie.

Robin exits.

PIGGY
Oh, it's so good to see you all again. And look -- there's just enough room in the front seat for me to snuggle next to my Kermykins.

214 INT. STATION WAGON

Piggy climbs in next to Kermit. The Woody takes off.

KERMIT
(sarcastically)
Well, Miss Piggy. I'm surprised to see you out here where there aren't any telephones.

PIGGY
Oh, I'm so sorry, Kermit. The second I left you I knew what a mistake it had been.

KERMIT
The mistake was coming back.

PIGGY
Oh, don't say that. I can't tell you what I've been through to get here.

KERMIT
Good. Don't tell us.

Piggy turns on the radio.

MUSIC: ROMANTIC THEME SWELLS

PIGGY
Don't I even get a little kiss?

(CONTINUED)

214 CONTINUED:

KERMIT
No.

PIGGY
Oh, Kermy. Just one little hug.

She locks Kermit in a bone-crunching hug.

The romantic music ends. We HEAR a voice. It is Doc Hopper.

DOC (V.O.)
(filtered)
You've been listening to music to hug frogs by.

ALL THE MUPPETS
What the hey.

DOC (V.O.)
(filtered)
And this is Doc Hopper saying that if Kermit the Frog doesn't stop right now and agree to be my spokesman he will soon be green hamburger.

215 INT. LIMO

Doc is huddled over a radar screen in the passenger compartment. On the screen we see the tiny image of a frog. Every time the screen makes a complete scan, instead of the traditional blip we hear a little RIBBIT.

Doc is holding a hand mike. He switches mike off.

DOC
He's getting close to it, Max.

Doc switches the mike back on.

DOC
(continuing)
This is your last warning, Frog. Stop your vehicle!

MAX
Are they stopping, Doc?

DOC
No. Stand by to initiate countdown... now!

216 MAX

He has his finger on a red button on the dashboard, marked "BOMB BUTTON".

MAX
Ten, nine, eight, seven...

217 EXT. DESERT - DAY - HIGH ANGLE SHOT

The highway is seen in the distance crossing the scene like a ribbon. There is a large "X" painted on the highway. The station wagon is approaching the "X".

MAX (O.S.)
... Six, five, four, two, one...

218 INT. LIMO - EXT. CLOSEUP

Max pushing red button.

MAX
Zero.

CUT TO:

219 EXT. DESERT - WIDE SHOT OF HIGHWAY

EXPLOSION occurs right on the "X". But just before station wagon reaches it. Station wagon swerves wildly and avoids explosion.

220 INT. LIMO

DOC
(screaming)
You forgot to say "Three".

MAX
I'm a chauffeur. Where is it written I can count backwards?

221 EXT. MOUNT RUSHMORE - DAY

Sweetums runs into the parking lot, panting.

SWEETUMS
I just gotta catch up with those guys.

222 EXT. DESERT ROAD - MONTAGE

MUSIC: "MOVIN' RIGHT ALONG"

Station wagon passes through a variety of desert scenery. At one point we pass Statler and Waldorf riding a Muppet Camel wearing pith helmets. At another point in the desert, the Woody passes a billboard which says: "LOST? HAVE YOU TRIED HARE KRISHNA?"

223 EXT. DESERT - DAY

The station wagon lurches, splutters, backfires and wheezes to a halt. This is seen in a beautiful LONG SHOT.

FOZZIE (V.O.)
Oh boy, Kermit, I think we're in trouble.

KERMIT
Oh no, not now.

ROWLF
Don't worry, Frog. Someone's bound to show up.

DISSOLVE to the exact FRAME at NIGHT. On the desert behind the Woody a little campfire is barely visable.

224 EXT. THE DESERT - NIGHT (SOUND STAGE)

A small campfire burns on the sand. The Muppets sit, huddled against the cold night air. They look miserable.

FOZZIE
We... we're gonna miss the auditions, right, Kermit?

KERMIT
Well... they are tomorrow afternoon.

A long pause.

PIGGY
So much for the rich and famous.

KERMIT
Listen, gang, I never promised you'd be rich and famous. I never promised anything...

(CONTINUED)

224 CONTINUED:

MUSIC: MOURNFUL HARMONICA TUNE

Everyone jumps, surprised by the music.

225 GONZO

Playing the harmonica. He continues playing.

Scooter joins in, singing a sad poignant little song. He and Gonzo do it as a duet, singing and playing. The others listen silently, staring at the fire.

After a while, Kermit gets up and leaves the fireside.

226 EXT. DESERT - NIGHT

The campfire flickers in the distance. A waning moon rides high in the sky. Kermit ENTERS THE SHOT, walking quietly, thinking.

The MUSIC of the mournful song is heard faintly from the campfire.

KERMIT
I didn't promise anyone. What do I know about getting rich and famous?

227 DIFFERENT ANGLE

KERMIT
(continuing)
I read an ad in some dumb newspaper, I leave my best friend and start bicycling two thousand miles to a place I've never heard of.

228 DIFFERENT ANGLE

KERMIT
(continuing)
How can anybody that stupid possibly get rich and famous?

229 DIFFERENT ANGLE

KERMIT
(continuing)
Of course... if I hadn't done it, I'd be feeling rotten too.

230 DIFFERENT ANGLE

KERMIT
(continuing)
But then it would be just me feeling rotten. Now I've got a lady pig and a bear and a kid and... a thing, whatever Gonzo is.

231 TWO KERMITS

walking side by side in the wilderness.

OTHER KERMIT
He's a little like a turkey.

KERMIT
Yeah, he is a little like a turkey. But not much.

OTHER KERMIT
I guess not.

KERMIT
Anyway I dragged 'em all out here. Away from their homes and their lives.

OTHER KERMIT
They wanted to come.

KERMIT
That's because they believed in me.

OTHER KERMIT
They believed in the dream.

KERMIT
There's no chance for the dream now.

(CONTINUED)

231 CONTINUED:

OTHER KERMIT
There's always hope.

KERMIT
What good is hope?

OTHER KERMIT
It's no good at all, until it's all you got left. Then it's something.

KERMIT
You know, I was wrong. When I said I never promised anyone.

OTHER KERMIT
Who did you promise?

232 TIGHT SHOT OF ONE KERMIT

KERMIT
I promised me.

233 WIDER SHOT

There is only one Kermit. He looks around, kind of puzzled.

KERMIT
Hey, where'd...
(to CAMERA)
What was that? Well, I better get back to the gang.

234 EXT. DESERT - NIGHT

Kermit comes over a sand dune. In the distance we SEE the campfire, and HEAR faint MUSIC. But now the music is bright and happy. And the group around the fire appears larger.

(CONTINUED)

234 CONTINUED:

KERMIT
Now wait a minute...

235 EXT. CAMPFIRE - NIGHT

Around the campfire sit, in addition to the Muppets we last saw there, Floyd, Dr. Teeth, Janice, Zoot and now Animal's playing the drums.

MUSIC: FLOYD'S REUNION SONG

It's a very bright happy song -- perhaps a song that -- out of this context would appear to be about lovers that broke up and are now reuniting, but has another obvious meaning in this context. Floyd does the solos with everyone joining in with harmony and hand clapping.

In the b.g. sits a converted school bus which has been psychedelically painted in the tradition of The Electric Mayhem.

Kermit comes into the circle, absolutely amazed.

KERMIT
What... what's happening?

FLOYD
At the moment we are about to modulate!

And they do, continuing the song to its joyous conclusion. The Muppets all applaud themselves.

KERMIT
Listen, it's great to see you guys. But how did you ever find us?

JANICE
Oh like, can you get behind this, Frog, I mean it was easy!

Dr. Teeth holds up a copy of the Muppet Movie screenplay.

DR. TEETH
We just read the screenplay you left us -- "Exterior - Desert - Night". So we knew right where you were.

(CONTINUED)

235 CONTINUED:

KERMIT
Errr... right.

FLOYD
By the way, Kermit you've done us a favor too. This Animal dude has agreed to be our new drummer.

ANIMAL
Beat drum! Beat drum!

JANICE
He's got a natural head for drumming.

Animal beats on his head.

ANIMAL
Beat head! Beat head!

SCOOTER
Sleep Animal. Sleep boy.

Animal falls instantly to sleep.

SCOOTER
He's also what you might call open to suggestion.

FLOYD
But listen, Doctor T., we gotta' lend a hand to the frog and his friends.

DR. TEETH
Indeed. When do you gotta' be at that audition?

KERMIT
Two o'clock tomorrow afternoon.

DR. TEETH
How far is Hollywood?

ZOOT
In inches or light years?

FLOYD
(looking at Zoot)
He still isn't with us.
(to Dr. Teeth)
About two hundred and fifty miles.

(CONTINUED)

235 CONTINUED (2):

DR. TEETH
Well, climb aboard! We'll have breakfast at Hollywood and Vine.

236 HIGHWAY - THE DESERT - DAY

A SWEEPING PANORAMIC SHOT of the desert in the early morning light. Down the razor-straight ribbon of asphalt comes the Electric Mayhem Bus.

237 INT. BUS - DAY

The bus has been converted into a sort of mobile home. The alterations are somewhat crude, but delightful. Miss Piggy and Janice are sitting at a dressing table area discussing makeup. Rowlf is at kitchen area, drying some dishes. Several of the cast are asleep in bus seats which have been left from the conversion. Animal is chained to his drum kit.

238 KERMIT

He is at the rear window of the bus, gazing pensively backwards, down the highway.

KERMIT
(to himself)
I can hardly believe this. We're really doing it!

Piggy comes up to him.

PIGGY
Hello, Kermit.

KERMIT
Oh, hi.

PIGGY
Oh, Kermy... whisper sweet nothings in my ear.

KERMIT
Thanks, I'd rather not.

PIGGY
Oh come on. I want my frog to whisper sweet nothings.

(CONTINUED)

238 CONTINUED:

KERMIT
Doc Hopper.

PIGGY
Doc Hopper is a sweet nothing?

KERMIT
(staring out window)
Doc Hopper is behind us!

239 EXT. DESERT - DAY - EXTREME WIDE SHOT - KERMIT'S P.O.V.

The bus has just crested a high hill so we look back along the road the bus has just traveled. In the far distance, we see Doc Hopper's limo with two pickup trucks following him.

240 INT. BUS

The muppets all sit up, suddenly wide awake.

DR. TEETH
Acceleration is called for.
Chase music, guys.

The Electric Mayhem start playing spirited rock chase music.

KERMIT
No! I'm tired of being chased.

FLOYD
But chase music is one of our best riffs.

KERMIT
No more chase! We've got to stop running. That's no way for anyone to live. We owe that to ourselves.

The Electric Mayhem stops playing. The Muppets are moved by Kermit's speech.

KERMIT
Dr. Teeth, what's up ahead?

DR. TEETH
Only an old ghost town.

KERMIT
It's time for the showdown!

241 EXT. GHOST TOWN - DAY

The bus drives down the middle of the street, then turns in such a way as to completely block the street. There it stops.

KERMIT
Okay, I'm just going out to check things over.

242 INT. BUS

FOZZIE
But, Kermit, what are you going to do?

KERMIT
I haven't any idea.

PIGGY
This is madness. Why are you doing it?

KERMIT
(brusque)
Because I promised myself.

243 EXT. BUS

Kermit comes out of the bus and looks around. He walks toward an old storefront. Near the door sits an old rain barrel.

FLOYD
(calling from the bus)
Can I take Animal out? He needs his exercise.

KERMIT
Yes, sure.

Kermit approaches the storefront. Suddenly the rain barrel bursts to life. It is covered in multi-colored lights. It revolves, and it PLAYS "Lady of Spain" like a music box.

KERMIT
(continuing)
Yipe! What is that?

BUNSEN HONEYDEW and his assistant BEAKER appear in the top half of the dutch door to the storefront. They are dressed in bib overalls, but other wise they are as we see them on the TV program.

(CONTINUED)

243 CONTINUED:

BUNSEN
It's one of my latest inventions. It's a musical, light-up rain barrel.

KERMIT
Why would anyone want such a thing?

BUNSEN
What an odd question. You see, I am Doctor Bunsen Honeydew and this is my assistant, Beaker. We live here, perfecting useful inventions. Come in, come in.

Bunsen opens the door.

KERMIT
(distracted)
I really can't talk now, Doctor Honeydew.

Kermit paces back and forth in front of store. Floyd pokes his head in the door. Animal is with him.

FLOYD
Hey, like what are you doing in here, Honeydew?

244 INT. STORE - DAY

Bunsen and Beaker are behind a counter with various scientific apparatus. Floyd and animal enter.

BUNSEN
Ooo, I'm so glad you asked. We're perfecting our latest invention. Insta-grow pills.

Bunsen holds up a large box labeled "Insta-Grow". Floyd notices a huge, wrinkled black-purple object on counter.

FLOYD
What in the name of Fats Waller is that?

BUNSEN
A four-foot prune.

FLOYD
A four-foot prune? If you say so.

(CONTINUED)

244 CONTINUED:

As they watch, the prune shrinks to normal size.

BUNSEN
Oh fiddle, that's the trouble with these insta-grow pills. The effect is sadly temporary.

FLOYD
Say, you're wiggier than most aren't you, Honeydew?

245 ANIMAL

picking up pack of Inst-grow pills and examining it with curiosity.

246 EXT. GHOST TOWN - DAY

Scooter is leaning out a bus window.

SCOOTER
Kermit! Kermit! Here comes Doc Hopper.

247 KERMIT

standing in the shadow of the porch.

KERMIT
(fast)
Okay. I'm ready for him.

248 EXT. GHOST TOWN STREET - SCOOTER'S P.O.V.

Doc Hopper's limo comes to a halt in the middle of the street. It is flanked by two large flatbed trucks filled with GOONS, each holding a shotgun pointed skyward. Hopper gets out of the limo, followed by Max. The Goons start to silently descend from their trucks. It is ominously quiet. Only the wind, blowing sagebrush.

DOC
(shouting)
Okay, Frog. Where are you?

KERMIT
(shouting)
I'm here. I'll meet you in the middle of the street.

(CONTINUED)

248 CONTINUED:

DOC
(suspicious)
Oh yes?

KERMIT (O.S.)
Man to frog!

DOC
(chuckling)
Man to frog?

249 DOC'S P.O.V.

Kermit comes off the porch walking slowly to the middle of the street.

The other Muppets, with the exception of Floyd, Animal, Bunsen and Beaker have formed a little group, just behind Kermit. Kermit starts walking slowly towards Doc.

DOC
All right. What have you got in mind?

KERMIT
Nothing.

DOC
What does that mean?

They're now facing each other six feet apart.

KERMIT
I've never had anything in mind for you, Hopper. You're the one whose been chasing me for two thousand miles. I'm not doing anything but following a dream. I keep talking about getting rich and famous, but what I really want is just to entertain people and make them happy.

Doc looks down and toes the dusty street.

KERMIT
(continuing)
I believe that's a noble dream. And, even though you've been greedy and vicious, you are still a man with a heart and soul. Hopper, if you look to your heart, you'll let me and my friends go on to Hollywood. And you'll be a better man because of it, believe me.

(CONTINUED)

249 CONTINUED:

Doc Hopper is quiet.

KERMIT
(continuing)
What do you say, Doc?

250 CLOSEUP - DOC

He shrugs.

DOC
All right, boys. Kill 'em.

The Goons cock their shotguns and aim. Kermit and the Muppets are terrified.

SFX: A LOW RUMBLING WHICH GETS LOUDER AND LOUDER

The ground seems to shake. Everyone on the street turns.

251 EXT. GENERAL STORE

The roof of the building rips open and ANIMAL'S HEAD emerges, fifteen feet across. Then his shoulders.

He looks around, sees Hopper and the Goons. Animal howls demonically. A green vapor comes from his huge mouth and decends over Hopper, who is shadowed by Animal's size.

Hopper turns and runs, screaming. UNDERCRANK as Hopper, Max and Goons run terrified into the desert.

252 KERMIT AND COMPANY

They cheer wildly, Piggy throws her arms around Kermit.

253 EXT. HOLLYWOOD - DAY

MUSIC: INSTRUMENTAL VERSION OF "MOVIN' RIGHT ALONG".

A MONTAGE of driving SHOTS beginning with the famous Hollywood sign high in the Hollywood Hills.

As the bus passes by a number of the town's more famous landmarks, images FREEZE FRAME and become fragments of a garish photo-montage postcard. The last image which completes the postcard is the movie studio which we saw in scene one of the film.

254 INT. RECEPTION OFFICE - DAY

It is a very plush, very elegant, art deco office. A RECEPTIONIST (cameo guest star) sits behind an elegant desk.

The door behind the Receptionist is marked "LEW LORD". It is totally silent. After a moment...

SFX: SILKEN PURR OF ELEVATOR DOOR OPENING.

255 RECEPTIONIST'S P.O.V. - ELEVATOR DOOR

Kermit gets out followed by the Muppets.

KERMIT
Hi. I'm Kermit the Frog.

RECEPTIONIST
Oh dear me. And is that a pig with you... and a dog and a bear?

KERMIT
Er, yes.

RECEPTIONIST
Well, you'll have to leave. I'm terribly allergic to animals.

She sneezes violently.

KERMIT
Well, but you see I'm here for the frog auditions.

RECEPTIONIST
(sneezing)
Am I starting to break out?

KERMIT
Listen, I read the ad. "Lew Lord announces auditions for talented frogs wishing to be rich and famous." I just brought some friends along.

RECEPTIONIST
We cancelled the auditions. Where's my Kleenex... ?

KERMIT
What?

The Muppets gasp.

(CONTINUED)

255 CONTINUED:

RECEPTIONIST
(sneezing)
In checking around we realized that there aren't any talented frogs. So Mr. Lord dropped the project.

KERMIT
Oh no he didn't.

Kermit turns and marches to Lew Lord's door. The Muppets follow. The Receptionist is using eye drops and nose spray.

256 INT. LEW LORD'S OFFICE - DAY

A massive door is flung open and Kermit and Company come through it with a sense of grim resolve and absolute determination.

KERMIT
Mr. Lord, forgive the interruption but I demand an audition. I've come two thousand miles... chased by a...

Kermit's resolve crumbles as he looks around at the magnificence of the office. It is totally intimidating to all of them: ornate Art Deco

257 KERMIT'S P.O.V.

Behind a massive desk sits LEW LORD (cameo guest star). He is a tough looking customer. There is an open window in the wall next to his desk. Through the window arches a rainbow, which meets the floor just by the side of the desk. In the rainbow sits a pot overflowing with gold.

258 LEW LORD'S P.O.V.

Kermit and the Muppets are completely intimidated. They shuffle slowly forward.

KERMIT
P... please... please, sir, I'm Kermit the Frog. We've... we've ... we've come to be rich and famous!

259 LEW LORD

He studies them very carefully for a long moment. A faint smile crosses his lips. Or is it a sneer? Then he reaches down and presses intercom button. We HEAR a SNEEZE from the outer office.

LEW LORD
Miss Tracey, prepare the standard "Rich and Famous" contract for Kermit the Frog and Company.

He releases the button.

LEW LORD
(continuing)
Oh -- help yourself.

Lew Lord points.

CAMERA MOVES IN, FOLLOWING his point, and CENTERS IN ON the rainbow sparkled pot of gold. Which in turn forms the FIRST SHOT OF --

THE FINAL PRODUCTION NUMBER.

MUSIC: "THE FINALE" -- a joyful sparkling song about the wonders of show business. It touches on the "Rich and Famous" aspect, but also emphasizes the joys of performing, the fun of making people laugh.

The number itself is very large. It is Busby Berkely with puppets -- thousands of puppets, or so it appears. The FINAL SHOT OF THE FILM is a HUGE PULLBACK in a tremendously large set, which continues to PULL BACK from Hollywood, the U.S., Earth and back into space. As "THE END" comes up we PULL BACK to the screening room.

Sweetums bursts THROUGH the SCREEN.

SWEETUMS
You know, I just knew I'd catch up with you guys!

All the Muppets laugh and applaude.

261 EXT. MOVIE STUDIO - SUNSET

262 VARIOUS SHOTS OF THE MUPPETS

congratulating each other and climbing into their cars.

OVER THIS we superimpose END CREDITS AND UNDERSCORING.

263 EXT. MOVIE STUDIO GUARD HOUSE

Muppets drive through the gate, waving to the Guard. Kermit is the last to pass on his bicycle. As the CREDITS END, CAMERA MOVES UP AND IN on the "WORLD FILM INDUSTRIES" sign, which was the first image of this film. But now instead of the Art Deco statue of a director holding a globe of the world, Kermit the Frog holds the globe and grins to CAMERA.

FADE OUT.

THE END